

METRO RIQUET 8

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COMMENTS

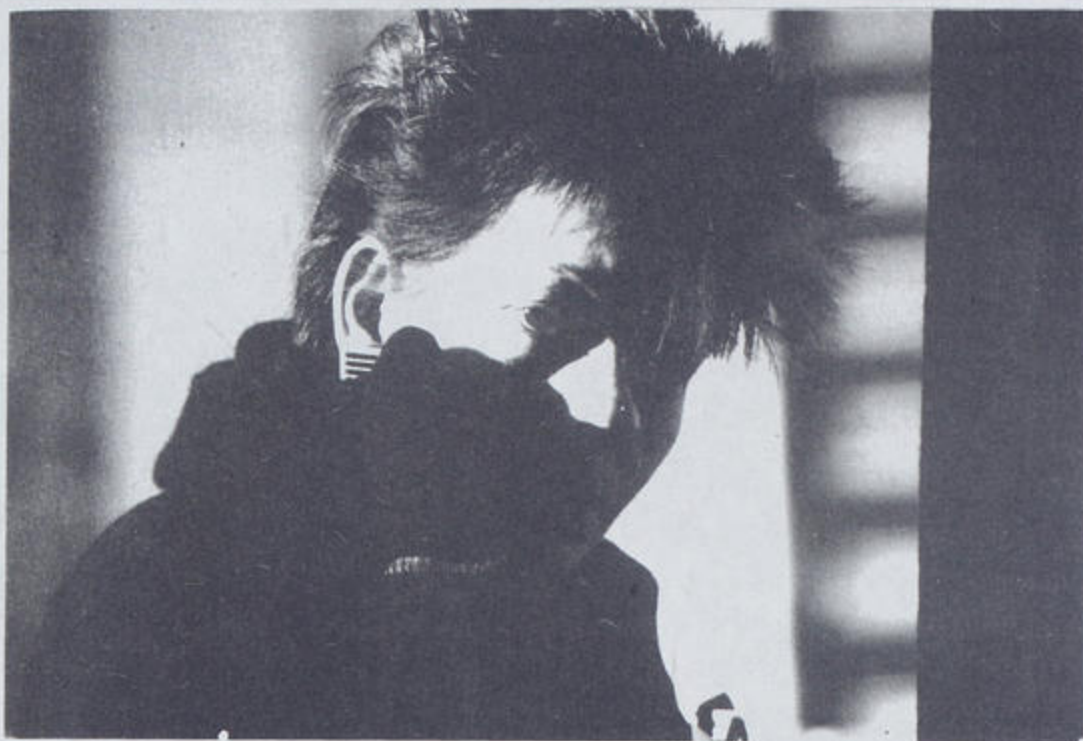
-Welcome to this another issue of "M°RIQUET", unfortunately the last one, despite my projects, I feel obliged to stop (maybe for a short time) this publication. Too much financial problems get worse and can't let me continue this magazine. It will be an opportunity to work back my art which has been neglected during this time.

I would like to thank everyone who has contributed to "M°RIQUET", thanks for your work, your welcomed comments, letters and press articles, and I do wish long live to the independent culture.

I hope you enjoy this last issue of "M°RIQUET", and this extra containing my artwork.

All the best.

Françoise Duvivier.



*Front/
back
cover :
FDuvivier.

-Bienvenus dans ce nouveau numéro de "M° RIQUET", malheureusement le dernier, en dépit de tous mes projets, je me vois obligé e d'arrêter(peut-être pour un court moment), trop de problèmes financiers sont survenus et se sont empirés et il m'est impossible de continuer "M° RIQUET". Ce sera l'occasion de me remettre à mon art qui a été négligé durant les parutions du magazine.

J'aimerais remercier tous ceux qui ont contribué à la revue, que ce soit au niveau de l'envoi de matériel, de lettres, de commentaires ou d'articles de presse et je souhaite une longue vie à la culture underground.

J'espère que vous apprécierez ce numéro de "M° RIQUET", ainsi que le bonus l'accompagnant.

La traduction française n'a pas été prévue pour ce numéro étant donné le peu d'acheteurs français et à cause du désintéressement national pour ce type de revue.

Les seuls textes en français proviennent de Mé tallic-Avau et d'Insane-Music que j'ai traduits en anglais.

Bien à vous et bonne lecture.

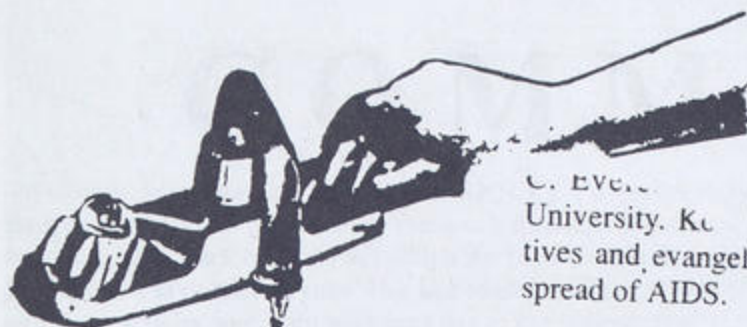
Françoise Duvivier.

"ART AS LIFE RITUAL. THE CONVENTIONAL ARTIST LOOKS FOR HIS/HER OWN STYLE. S/HE WANTS TO ACHIEVE SOMETHING BUT DOESN'T ASK WHAT. S/HE THUS SERVES THE RULING INSTITUTIONS BY MAKING HIS/HER PRODUCTS ATTEST TO THE CONCEPTS ON WHICH THESE INSTITUTIONS HAVE BUILT UP THEIR EXISTENCE. AND S/HE IS REPAID FOR THIS. HONOURED AND PENSIONED. HOWEVER. ART IS ABOVE ALL JUSTIFIED THROUGH THE ENJOYMENT OF ART AND NOT THROUGH THE PRESSURE OF A STYLE. ART AS EXPERIENCE. TRAINING. AND AS THE DESTRUCTION OF ALL ESTABLISHED IDEAS ABOUT LIFE....PAINTING OR THERAPY. ART IS A CURE AGAINST ADDICTION.....A SERIES OF ELEMENTARY CHAINS OF EXPERIENCE."

RUDOLF SCHWARZKOGLER.

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PER 7427



C. EVERETT

University, Ky.

resented critics and evangelicals of his call for sex education and spread of AIDS.



NG
NATED
ER

Toxic Waste

THE UNITED STATES — According to an Environmental Protection Agency report, 71 billion gallons of toxic waste were dumped in the U.S. 14.7 billion gallons of the waste was dumped on land during 1981, with nearly 60% of that force the waste underground, while 500 million gallons were dumped in landfills.

WARNING
CONTAMINATED
WATER



EPA Blamed

WASHINGTON, D.C. — Despite ten years to fulfill its Congressional directive to control hazardous wastes, the Environmental Protection Agency has made only limited progress in protecting people from hazardous chemicals, according to a study by the General Accounting Office. The EPA has failed to identify and control many hazardous wastes that may contaminate ground water and threaten human health. Wastes have escaped regulation due to loopholes in existing laws, and the EPA has not closed.

Invented Animals

WASHINGTON, D.C. — Reversing previous policy, the government said it will consider applications for patents on newly developed animals developed through genetic manipulation. The new policy allows inventors to own the exclusive right to create the animals they develop, such as cows that produce more milk or pigs that are resistant to certain diseases. In the past, patents have been limited to microorganisms and plants. The government policy includes all higher forms of life, except humans.

Move It

Pollution Solution

KETTLEMAN CITY, CALIF. — Faced with a newly-discovered 1940's era hazardous waste dump in densely populated Orange County, Calif., officials have come up with a novel solution: moving the entire 700 cubic yards of contaminated Orange County waste to the remote and far less populated Kettleman City dump. Some of the 640 residents of Kettleman City are concerned about the environmental dangers inherent in the 100 loads of hazardous materials trucked in daily. However, the dump's officials say that this 1,100 acre facility is one of "the best, most efficient" toxic waste fills in the U.S.

blem

people worldwide (necy) by the end of the century. Surgeon General C. Everett Koop's Liberty Bell Foundation is from conserva-

MARIONA BARKUS

"My process is not strictly straight photography. Using my own original photos of "real" objects or people/and or photos of objects and people from magazine (re-photographed), I retouch, collage, xerox reduce, and otherwise alter these photos until I get the image I have in mind. Thus, the final image, which at times seems to be a "real" snapshot, is actually a complex construction.

****"ILLUSTRATED HISTORY" is an ongoing yearly chronicle of current events, chosen for their impact on the future, as well as, at times, for their absurdity. All stories are true. Having begun in 1981 with a color xerox, limited edition collaged folio, I chose offset printing for later editions because of the wider audience possible. I want people to see and use "Illustrated history" as an educational, activist, political tool. The postcards can be used to take action, to inform others. Thus, the usually passive viewer of art becomes a participant. I'm committed to yearly editions in the future.*

As an artist, I feel it's my duty to use my talent, insight, and humor to increase awareness of political realities and to facilitate change."

Mariona Barkus.

M[°]RIQUET:

What are the artists who have influenced your art?

MARIONA BARKUS:

Two who come to mind immediately are Kathe Kollwitz and Max Ernst.

Kathe Kollwitz for her lifelong political awareness and involvement as well as her superb use of black. Also, as a woman artist, she was a role model of tenacity.

Max Ernst for his surrealist novel in collage, "Une semaine de bonté". The collage method employed by Ernst, using elements from illustrations in the popular press of the time, got me thinking about imagery in our daily newspapers and how I could incorporate these in my work.

M[°]RIQUET:

Tell us about your methods and media.

MARIONA BARKUS:

"Illustrated History" is an ongoing yearly chronicle of current social issues chosen for their impact on the future. I use collage and photography in the illustrations. I use elements from the daily newspapers, such as Ronald Reagan's face, or the casket of the last unknown soldier, and add to these with photographed elements that I create, using either old family photos or having friends pose or photographing specific locations or objects, or

using found images from old magazines. I combine these elements through a process of xerox reduction (or enlargement), painting into the collages and re-xeroxing, etc... until the illustration looks like a "real" photo.

For example, the illustration for "Nuclear Evacuation" consists of photos of an actual evacuation route sign from the San Onofre Nuclear Power Plant, an entrance sign to the San Diego Freeway, and repeated images of traffic photos. Another example: "Peace Shield" - that's a photo of the actual ad in favor of Reagan's Star Wars, taken from the TV and that little girl has my face.

As for the stories, they are all true. Although written by me, I have them typeset to look like "real" newspaper articles. As a matter of fact, my work has been mistaken for "real" excerpts from the newspapers - much to my chagrin, since I was therefore not mentioned by name in the review, the reviewer having "loved" these "articles from the newspapers".

The first book in the series "Illustrated history-1981" is a limited edition color xerox collage folio of 16"/13" pages. Subsequent editions have been collections of 7"/5" postcards. Thus, "pages" of the book can be used as an activist tool, to alert and educate, by being sent through the mails. The last three editions, '85, '86, & '87, have included a 22"/17" poster that reproduces all postcard images. The book is meant to be "used", the poster to be posted, the postcard to be sent.

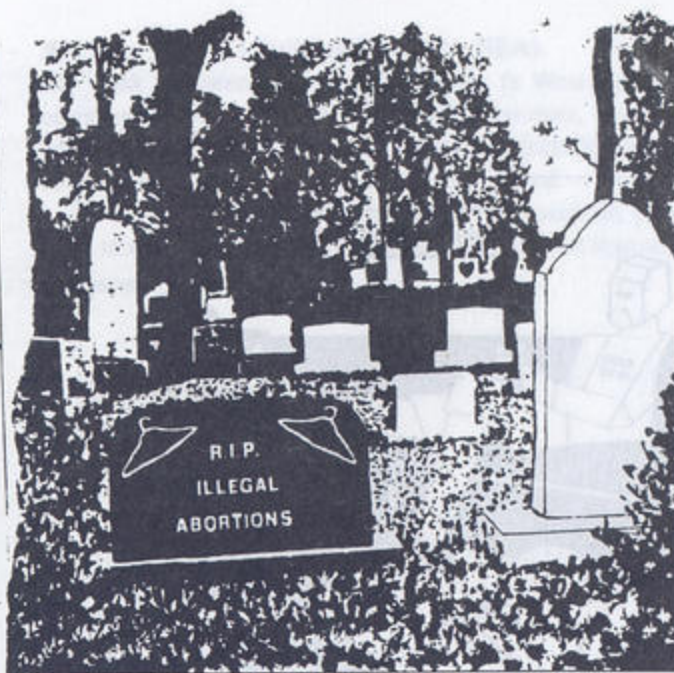
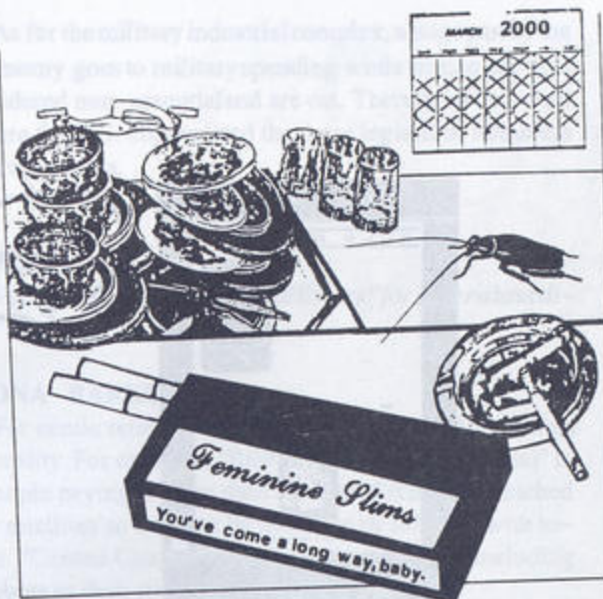
I'm currently working on "Illustrated History-1988" which is due out in the fall and will be reviewed in a magazine published by the university of Oregon, "Northwest review".



INCENDIARY TAMPON! Secret Girls Terrorist School



Space Burials



Feminizing Poverty

that
after-t-
househo-

THE UNITED STATES — A U.S. Census Bureau study reveals that families headed by women suffer economically. While average household incomes rose 1.7% in 1982, income for families headed by women fell 3.8%. According to a 1984 Report, women working full-time earn 64% as much as men, down from 59% in 1970 and will be making 75% as much in 1990.

M^oRIQUET:

Many artists don't include political realities in their work, why do you?

MARIONA BARKUS:

Actually, my life's work is in two parallel streams — The one stream "Illustrated history" and other graphic work, is very political. The other stream, abstract painting, is non-political. Somehow, these two processes feed each other. I got into "Illustrated history" as a result of reading the daily newspapers and then feeling guilty about not doing something about it all while I was exploring color and form in my paintings. I didn't want it in the painting, so I had to create a new body of work.

I'd always clipped articles and kept files of the clipping, never sure of what I was going to do with them. Finally, I saw I had to make it part of my work. And so was born "Illustrated history".

...action... would a day... speakout where...
...women, mothers, grandmothers, husbands, brothers,
...old of personal experience... abortion and also read...
...friends... 40...
...35,000 to... 1000 letters of personal testimonial. Under the banner
"We Are Your Mothers, Your Daughters, Your Sisters, Your Friends," they spoke of rape, poverty, youth, biological defects and personal circumstances that led them to choose abortion.

Abortion Speakout!

WASHINGTON, D.C. — In a drive to defend abortion rights against the attacks of anti-abortionists, the National Abortion Rights Action League has organized a "long stay" for women, artists, and others.

M^oRIQUET:

How do you consider yourself as an artist in this life?

MARIONA BARKUS:

Artists are seers, visionaries, who help others to see. As an artist, I feel it's a duty to use my talent and insight to this end. In my paintings, I'm pointing to a spiritual reality. In the "Illustrated histories", I hope to increase awareness of political realities, and perhaps, facilitate change. The ideal would be for the work to galvanize people to action.

M^oRIQUET:

Why do you focus on environmental issues, women's rights, war, and military spending?

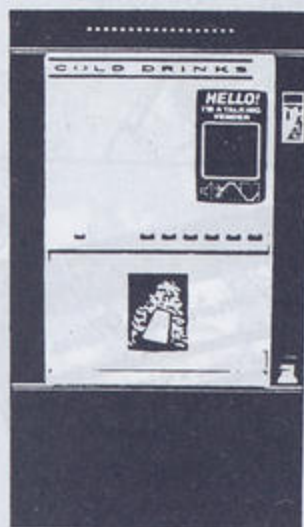
MARIONA BARKUS:

The "Illustrated Histories" are a chronicle of life in the United States. I choose issues that I feel will have a far-reaching impact on our future generations. Thus Toxic Waste and Acid Rain are the top of the list. Research and marketing of Genetically Engineered organisms will definitely change the form of life on earth. Women's issues include the right to abortion, which is being threatened today in the U.S. Women earn less than men and sexism is still rampant in the media.



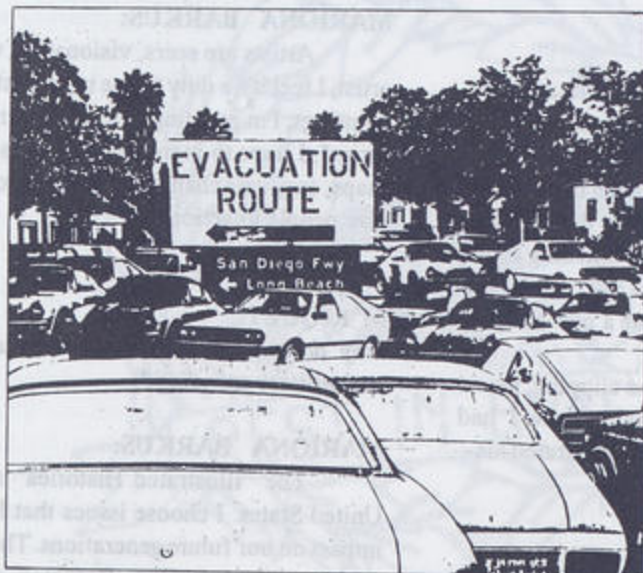
Census Counts Robots

©1984 Mariona Barkus



Talking Machines

©1982 Mariona Barkus



Nuclear Evacuation

©1983 Mariona Barkus

As for the military industrial complex, a huge part of the U.S. economy goes to military spending while human services are considered non-essential and are cut. There is no universal health care for U.S. citizens and there are legions of homeless living in the streets.

M^oRIQUET:

What do you include in "Illustrated History" for sheer absurdity?

MARIONA BARKUS:

For comic relief, I've chosen topics that are quite absurd in their reality. For example, "Rest in Space (Space Burials)" is about people paying to have their cremated remains launched in shiny satellites so they can be observed by relatives with telescopes. "Census Counts Robots" is about the U.S. including home robots in their population count.

"Talking Machines" is about talking vending machines that can also play tunes like "Home on the Range". I include some articles just because they're funny and provide a laugh in the midst of all the other bad news.

M^oRIQUET:

So much of the current scene is depressing? Is there hope for the future?

MARIONA BARKUS:

So long as we continue to be aware of what's happening and seek solutions, there is hope. I, too, get depressed by these trends, but I feel that by using humor whenever possible, by helping to point out the ills, by helping to motivate people to do SOMETHING, there is hope.

M^oRIQUET:

What has been the public reaction to your work? Where has it been exhibited?

MARIONA BARKUS:

"Illustrated History" is included in the collection of the library of the Museum of Modern Art in New York and various other public collections, including California Institute of the Arts (CalArts). My work has been exhibited widely throughout the United States, including: Otis Art Institute Long Beach Museum of Art, Florida State University, University of Wisconsin, University of Illinois, UCLA, Arizona State University, and L.A.C.E., to name a few. A one-person show of my work is planned for 1991 at U.C. Berkeley Extension.

I have also received grants to continue my work from artists' groups: LINE (funded by National Endowment for the Arts and New York State Council on the Arts), Women's Studio Workshop (funded by NEA and N.Y. Council on the

Arts), the Woman's Building (funded by NEA).

My work has been reviewed in Artweek (a West Coast Art newspaper), the Los Angeles Herald Examiner, and other newspapers and publications as well as being included in hard-cover books by Arlene Raven and Lucy Lippard.

In general, the work has been well received, people seem to appreciate what I'm doing and recognize the urgency of the issues.

M^oRIQUET:

How are your books distributed?

MARIONA BARKUS:

"Illustrated History" can be ordered mailorder from: PRINTED MATTER. 77 Wooster NYC 10012 U.S.A. - LIT-KUS PRESS. P.O. BOX 34785. Los Angeles. CA. 90034 U.S.A. (telephone: (213) 391. 5629. Price \$.7 = \$5/book + \$2. shipping.

M^oRIQUET:

Other of your works focus on feminist issues. Tell us about them.

MARIONA BARKUS:

"Generations" is a lovely little book that uses family-album-like "snapshots" to tell the story of some of the women in my family. Although it's a fictionalized account, most of the story is TOO REAL: women who became enslaved to the men they married, who died of illegal abortions, women held back by limited expectations and restrictive roles.

"Women fight back" is a limited edition color xerox collage that pokes fun at media images of the women's movement: central image is a hand firing a gun. The bullet is a penis. "Incendiary tampon" is a xerox collage also aimed at media images of women. Sub-titled "Secret girls" Terrorist school", it purports to show a classroom of women learning to make these lethal tampons. Based, however, on a true report from Scotland Yard.

"Happy Home" is a beautiful one-of-a-kind book, color xerox on colored paper. It's central recurring image is a sewing circle of women who have various objects on their table --- beginning with kitchen appliances, working their way through sexual appliances, and on into feminist consciousness.

Women's issues are a recurrent theme in my work and I'm sure will continue so. Watching TV, reading the popular press, seeing billboard advertising, we are continually inundated with sexist images of women. Advertising imagery of women especially riles me. So there is a rich field to mine out there. I'm also quite interested in exploring the self-imposed limitations that women are raised with by this sexist society, and by exposing society, and by exposing them, helping women to break out.

SCHIMPFLUCH

PERFORMANCE

"VEHIKEL + GEFASS (special guest VENTILATOR) live performance 23/March/1990 at Art House Orlikon in Zurich.

These are three of the most active (anti)-artists of the SCHIMPFLUCH label: vehikel is Joke (Sudden Infant, DJ of Psychic Rally Gefass is Rudolv (Runzel-stirn & Gurgelstock, DJ of Psychic Rally & Ventilator is Marc of G*Park.)

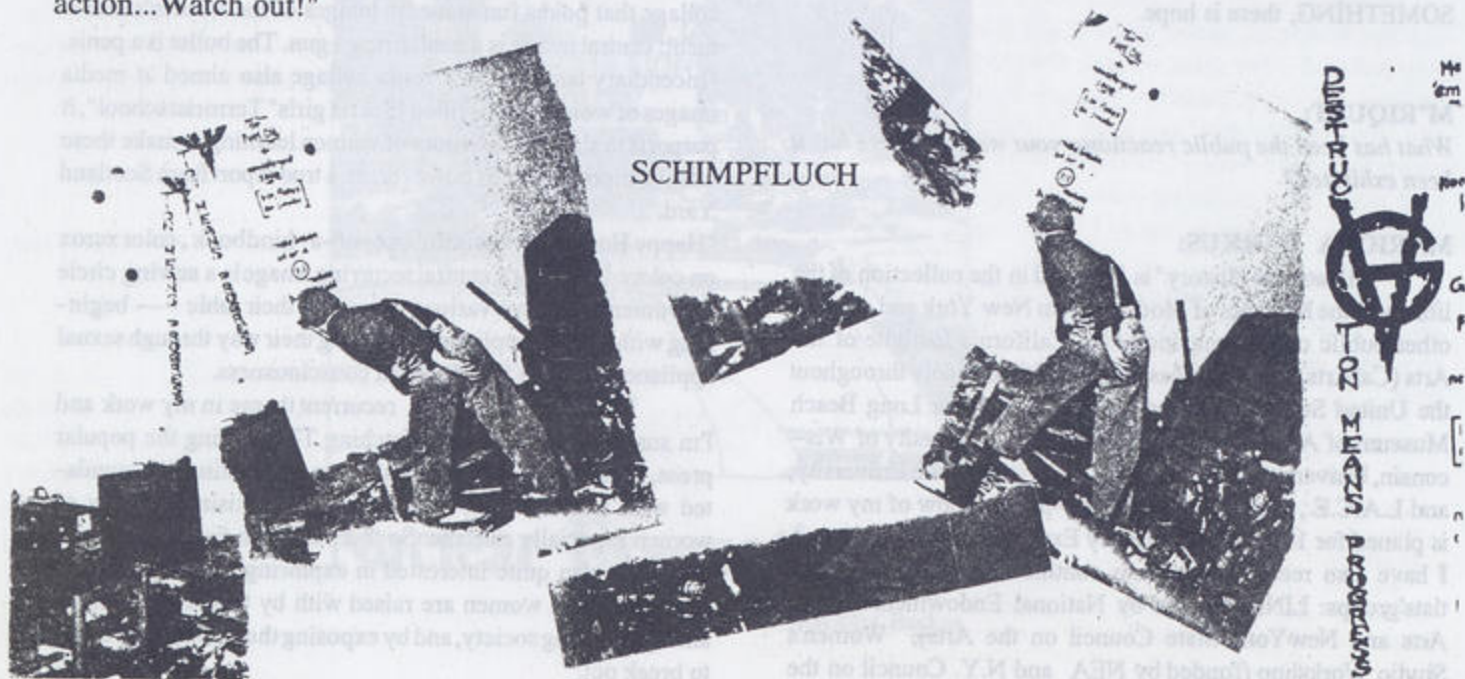
The performance was called "Destruction means progress" and so we had 30 minutes of live action. There were about 250 people waiting for the beginning.

We used different materials like wood, paper, vegetables, glas, vinyl, garbage electronics.....Most of the sound came from prerecorded tapes, one turntable with manipulated records, rhythm-machine (sometimes), boring machine, hammer and our own voices. The people didn't know how to react, some of them were crying and yelling and even supporting us in several destructive actions!

At the end we smashed about 200 empty bottles on the wall.....Finish!

After this ultimate live action they had to clean the stage for 40 minutes before the second band (an entertainment rock-pop music group) was able to play!

In the next time SCHIMPFLUCH will release a 7" record with the best moments of this live action...Watch out!"



C.O. CASPAR PERFORMANCE



1a How did you get started with Performance

My artistic starting point was photography. I worked professionally in this medium for twenty years, until 1980, usually in black-and-white, for fashion magazines, for the catalogs of other artists, sculptors, goldsmiths, painters, architects, etc., as well as in my own right - which latter was more experimental. I was interested in the construction of objects from random materials - plastic, iron, bones, and whatever household relics - and also in working with the xerox technology, which was new at the time, and in technical engraving. I have written since I was ten, private things, poetry, prose. So, through time, a lot piled up. In 1980, ten people here in Berlin came together to found an artists' fellowship, to think together, to talk and work. We rented a loft in Kreuzberg, and at some point we had our first exhibit with a party and opening program.

Works by CO Caspar were shown. The whole thing was a retrospective, so he also wanted to present some of his texts: but how? He found it unsuited to this event to read them as in a literary club, so he decided to give the texts a form, to perform them, formally. The term Performance was known to insiders from the USA, but had hardly begun to spread as an artistic act in Europe. Today, after ten years of experience and more than 100 events, COC knows why he makes PerfArt and why he almost always works as a Solo-Perf. And he is developing his theory or philosophy of ARTE PERFORA.

1b Why did you choose this form of expression?

Is art still the site of experience through which reality flows and finds personal expression? - Art, as a utopian location, as an instance of the Enlightenment, of proclamation, as the last illusion of the sovereignty of the individual, has succumbed to the present Laws of Commodities. The "artwork", its "originality" and "value", the term "author" are metaphysical cover names hiding the bourgeois commodity character. Its truth is that of power, its author is the entrepreneur, the strategies of state and market are presently valid for "art" as well. This situation in the interest of producers, merchants, and buyers is maintained by creating an aura around the un-thing art, which is endowed with "meaning" through mystification, through assignment to a Polyanna world. Producers and consumers correspond to the ruling ideology of the society in which they live.

The aesthetic stimulus lies in the perception of the imperceptible, in the neutralization of accustomed patterns of assumption. The increasing complexity of progress destroys the natural forms of perception; the tendency to dematerialization replaces the work with the concept. The polytropic acceptance of the many-sided and the multi-dimensional, the technocratic paradigms of hyperreality are the present aesthetic criteria. The historical context is changed, not art or anti-art, not art as a commodity or as aesthetic model, but letting go of the term per se is presently "art". It is hard to live with an un-thing that has no cover name. PERFART or ARTE PERFORA is free, because polytropic.

Planning and explanation
Interiorization of the subject
Spontaneous improvisation
Supervision of the process

ARTE PERFORA is PresentTense-Spirit, is concept individually felt experienced thought out developed, the processual interweaving of human reality, the historical dogma of belief and rituals. Improvising the spontaneous realization of a subject is Performing. The aesthetic production analyzes examples of distorted insignias and substance. Giving birth is the moment of happening, it loses itself in the instant we experience it. Perfert Improvises in a causal relationship to the subject, the name is the Idea, is the program, the live event is, at the same time, the result,

has a real and an imaginary level, realizes subjectively, spontaneously in the situation. Perfert is without institutionalized tradition, multi-sensual signals mediate associations, optical acoustic emotional intellectual levels penetrate each other undefined - in statu nascendi as result. Present Man has a background.

Performer language is technical, industrial, current, emotional, mental, media are integratives, substance of carrying through. Perfert is performed as a complex result. The Performer is a soloist - Theater is Ensembles. Theater needs an audience, Perfert needs resonance.

The complexity of the global thought is not contemporarily comprehensible within the regulatives of tradition.

The general level of understanding corresponds to the absorption of information corresponds to the contribution of information MATTER MESSAGE. Publicly pulsing in the channel is ENERGY. Everyone seeks individuality in the formation of masses. Non-coded messages are ontological.

Perfert is denaturalia of the Theater, a mutation, is apocalypse and paradise in front of and behind the imaginary divide between podium and forum in the situation of voyeurism and prostitution. The performer is an individual in his Performance through his imagination, takes part and is a non-part of the ambivalent happening, existing only imaginatively, receives himself, simultaneously broadcaster and receiver, a living prop.

Perfert as the middleman of autonomous prostitution demands detachment from a purpose within practical life, from rationally purposefully ordered everyday life, seeks critical distance, the unity of form and content. Life is aesthetic, art is pragmatic. PerfArt is documentation, bourgeois useful purpose is excluded. If everything has been said about an object,

then understanding is superfluous. Perfert is a dimension of life that other arts cannot achieve. It is the outflow of the worldview's predicament. Perfert is communication instead of entertainment, summation instead of addition, is emancipation, is archetypal instead of personal. Perfert is a flowing medium, not captured in competences, nor as substance and result. Formulas order sense.

2a Describe the atmosphere of a Performance

The room is cubical, black, high, half-filled with climbing rows of seats facing the 10 X 15 m playing area. A 3 X 4 m wooden wall, built of coarse boards, stands upright, dark against back illumination. The light glows through the cracks between the boards and over the edges; four monitors in a concave semicircle show "snow". Stillness, five minutes of stillness. A power saw starts up, a naked person appears on the monitors, the head completely covered in black and white bandages, the feet fettered. He starts to play with the saw on the wall, the wood vibrates, throbs, glows, is a sounding membrane; and in the process, he cuts a man-high opening in the wall. A last cut, the gate falls out, glaring light breaks through the barrier, and a shadow - the pure human and his roaring machine. He is born wet with sweat, has broken through into the public world. He puts down his tool. He picks up a brass bowl with earth and a primeval machete, moving in the half-light toward the audience. He makes very slow progress, the light radiates from behind through the opening. On the monitors, slow motion currents of lava flow, the sound of steel wheels rolling is heard, the rattle and scream of rails. A long-distance train speeds through the broad country, shots ring out. He stands in the spotlight. With great effort, he uses the knife to free himself of the fetters on his feet and of the bandages on his head.

DELIVERY ROOM in doubled meaning as a site of realization, of releasing the idea into the public world, of wresting, of giving birth - and in the sense of destiny, of being thrown into a life whose parameters are given by birth, childhood, upbringing, surroundings, predisposition, events which a person is bound up with. They bind the person's freedom of movement, of action, and of thinking. He liberates himself by the strength of his mind, his abilities, his tools. The knife, ancient productive and destructive tool, symbol of human striving for change. After his self-liberation, he marks his head and body with earth and pours thin mud over himself. With the fading of the sound, the act is ended. ES FREUDT (S.F.): The pleasure of marking oneself with the primeval material earth, mud, mire, of covering oneself with the stuff by which one lives, on which one lives, from which one is descended, to which one returns. The pleasure of covering oneself with the material of early childhood desire, to feel vegetative, symbiotic, primal matter on biological, warm skin. The pleasure of covering oneself with the signs of forgotten experiences, with signs of the unconscious. The human comes out of the blackness, the human lives through warmth, the human sinks back into blackness.

The material "nature" alone is a valid independent being, is, in its universality, the only valid reference point for human existence. His ancestry is earth, his continuation is earth, he will go back into earth. He is earthly. The human straps a wheel to his body and binds a metal rail with a headlight flasher to his forehead. At first very slowly, heavily breathing, he turns the handle of the wheel. The lamp glows dark red, with the breathing a dull, whining tone becomes audible. As the wheel is gradually turned around, the light becomes more intense, until glows white, the sound climbs through the flanged sound spectra, the breathing turns into an ecstatic cry. With a 20 second delay, the climax fades into infinity.

JO'S OBSESSION is a break-out, a leaving of the shell, is explosion, primal scream, liberation, is incarnation, catharsis, charisma, orgiastic union of machine and mind, fusion of iron and flesh, copulation of technology and feeling, ecstatic ejaculation of technical and biological acoustic, is struggle and resistance, is Satanic ritual, expression of pain and of pleasure. JO is Inferno and Paradise.

2b What significance does sound have in your work?

Background » Back at the beginning of the '80s, when CO Caspar performed texts straight, as intoned language, vocal expressiveness, the emphasis of his work was on the vocal tone and tapes as background. In correspondence with the texts, the music was speech and sound collages, radio and TV tapings, everyday voices, familiar sounds, loops, samplings, play-backs... The main element of the event was the live, intoned text: whispering, shouting, singing, silence, tender, aggressive, celebratory, passionate. The accompanying sound had more of an additive, formal function in the text presentation. The equipment consisted of a mike, tape recorder, and an old 4-speed record player.

Component » Since CO Caspar worked with the creation of objects, he developed sound objects made of metal parts, latex, blowers, electro-acoustical elements... these sound-things - BLASTERS 1-6, HOSE RATTLE, PIPE CATAPULT - gradually replaced the above sources of sound. They were an integrated component in two ways: functional installation - visual frame of the event, and purely acoustically, instruments played live, object sounds. BLASTERS are powerful pneumatic turbines, they drive latex hollow bodies to hectic, chaotic figurations, and latex membranes to rhythmic or bass vibrations. These latex parts vibrate, rattle, fling themselves out in accordance with their varying consistence and formats, control of the sound cascades is manual. The frequency range includes all areas from 30 - 12,000 Herz. The autonomous dynamics of movement and sound production resulting from pressure and material and the manual control of this process influence each other mutually, i.e.: mechanical randomness - biological intuition and vice versa. In addition to this, analog microphones amplify texts, vocals, sounds, oral noises, that more or less mediate the rational or intellectual part of the performed subject.

In this phase, COC works with impulsive, sentimental, aggressive sound textures of elements of material improvisation and vocal articulation.

Performance » With time, further mechanical developments complemented the equipment: TUBE-VIOLIN, JO'S CYCLE, FEEDBACK-HORN, ANOLDCHAIR, as well as AC-voltage regulators, digital effect processors, magnetic field microphones, etc. The spectrum of existing possibilities is expended through electro-mechanical sound-things, torsion regulators, and high tech triple CPU. The sound of the BLASTERS is inductively separated by regulating the torsion and is controlled by the increase and decrease of volume, the picked up motor sound mixes with the acoustic of the

flapping hollow bodies. Uncultivated, coarse, profane sound-objects are a self-made product, are modern, because they have no past, sound without being tuned; components are bi-ambivalent digital effect processors.

Microprocessor-controlled generators modify coarse blows to never heard sound spectra; non-tonal speech improvises effect modulations through backfeeding a piezo-horn; on the belly-wheel, accelerated work with synchronous mental, biological, mechanical, electrical energy generates synchronized sound pressure. Sound is the synthesis of the parameters feeling and idea - not their surrogate.

2c What kind of acoustical tools do you use and why do you choose them?

For example: BLASTERS 1-6 is the name for 2 x 3 sound tools - 3 HOSE RATTLES (SCHLAUCHKNATTER: SKN), 3 PIPE FLINGERS (ROHRSCHEUDER: RSL). SKN consist of a blower and an elastic latex hollow body, RSL is an SKN supplemented with a 2 m plastic or steel pipe and with implanted 100 watt bulbs. Both devices can be hung up on chains by means of perforated angled bars attached to the upper sides. There are also arrangements to attach mini-microphones. The piece of equipment BLASTERS 1-6 weighs about 20 kg. They are more or less household appliances, bought in hardware stores, built from sheet metal, screws, flat iron, plastic, rubber, and electric cable with saw, drill, hammer, clamp, and rivet pliers. They are nothing, they are primitive. Assigned to BLASTERS 1-6 are 3 voltage regulators (VOLT) with 220 Volts input each (V/I) and 3 x 220 Volt output each (V/O). We have 3 SKN, 3 RSL, and 3 100 Watt lamps, that makes 9 consumers: 3 x 3 V/O. BLASTERS and lamps are switched in varying combinations, for example VOLT 1: 1 RSL + 1 SKN + 1 lamp; VOLT 2: 2 RSL + 1 lamp; VOLT 3: 2 SKN + 1 lamp, or 3 x 3 SKN, 3 x 3 RSL, 3 x 3 100 Watt; etc.

In separate regulations of the VOLTs, 3 differentiated light-sound spectra are controlled. With the SKN, the latex bodies swing free, their sound is relatively dry, technical, high-frequency. With the RSL, they swing in 2m pipes, which collect the sound, echoing it sonorously. The total irregularity of the pneumatic releases, the smacking of the the pressure knots, the pressure-dependent vibrating, and the hollow rush of the air currents create a minimalist texture of sound like the background noise of the universe or of the city or like the humming of insect swarms or the wind in foliage and branches. This sound is technical and mystical at the same time, one often associates distant, familiar memories. No score is realized, but a continuum; not transfer, but a stance. The question is not the choice of this or that acoustical tool, but only the recognition of the fact: they are there as the result of the research and development of sound objects. Where the traditional and modern musician plays his instrument tactilely, there are no tactile contacts in playing the SKN & RSL, but only electrical contacts. The sound potential of traditional instruments is static and is primarily activated by the skill and intuition of the player. The potential of the sound-things is kinetic, an autonomous dynamic is developed in dependence on the characteristics of the material and the electrical or electronic energy applied, which is manipulated by the user. Not the factual mastery of the "instrument" is the play,

but the variation of the sound situation. Every sound-oriented mind can play these devices.

Analogous to "PerfArt", here again the question arises of the recognizability of familiar structures, of leaving conditioning behind, of rational understanding, of the treatment or integration of the auditorium.

2d Do you use objects?

What are objects? As described here, CO Caspar has produced objects for their own sake, which are sound-bodies at the same time. Or are objects also those which are simply present, everywhere, seen, used: OBJECTS TROUVÉE. An object is anything that serves the action, everything that realizes the event. If a person is pregnant toward a future space, he will use any object to come into labor and to give birth. An object for the incarnation of a subject can be anything from a mote of dust to the space shuttle, from the microbe to a ghostbuster. De facto, an object need not be sensually, concretely, 3-dimensionally experienced, but rather objectively-subjectively available, something that is mentally or actually present. An idea is an idea is an idea is... An object is a concrete result, also an ideology, a mythos, a word, a sentence, a syntax, a breath, a bang, birth, the human, Life, Death. Yes, he uses objects.





2e Do you also use smells?

Incense and the smell of decay,
perfume and the smell of electrical discharges,
drugs and the smell of the wide world,
peranote and the execution site Golgotha,
orgasms and the neglect of remorse,
life and the urbane digital
the High North and the universe
sweet and insanity,
fat and vegetables:
TO COME INTO THE ODOR.

2f What do you think about "Industrial Culture"?

Industrial culture, industrial art, industrial avant-garde or media art, industrial design and multi-media, meta- and techno-design, whatever other Ars there are, through the art and culture species: dealers, administrators, profiteers, buyers ignorantly straddling every possible forum. One says it to the next, each quotes everyone, no one goes beyond his own triangular bourgeois present understanding. If they talk about "Avant-garde", they refer to the Old Avant-garde. They don't know what they should say, so in wordy pseudoscience they say nothing. For its competence, a quote from Günter Brus (KUNSTFORUM 96): "Art has overtaken naked insanity. Customary use of speech is of no use to pin down the events. But blöb-bloh is the only anchor for journalistic opinion-makers who don't see what they see, but rather what has been thought into them". At the moment, video and computer arts rule the market, animation, installations and other lions, interactive and communicative systems, telecomputing and computer collaboration. That is the trend of the '90s, say the media minds, say the wire-pullers. Aside from the modernized old arts, do only monitors, buttons, processors, super evilynes, softs and hardes represent the breath of the present?

Industrial culture doesn't only find expression in the availability and application of technical innovations, but also through the self-image of humans that thus unconsciously changes. The term "Industrial culture" doesn't really capture the actual sense of the time, since one more probably associates mechanics with it, thus designating more the basis than the mental superstructure. Today and in the future, the ubiquitous superego is Science. Micro-macro research, systems theory, mega-information, the global disaster, gigantomania, cybernetic complexes. Biomechanoid forms of behavior mold our feeling for the times and find form in essential works. Essential does not mean glorification or damnation of this choreographed time, but rather registration. We live in technospaces, in digital multi-dimensions, we communicate programmatically, speak factually instead of in thought, monads have no windows. We live in times of DATOISM, of rapid flow, of the temporary, of the registration and forming of the momentary state. Industrial "culture" is "Datoistic culture". There is a tradition and there is a present, but there is no future. The future reaches us faster than we can perceive it, it is temporary. There is a datoistic offering and there is modern art - what is essential and what variation? The art worker today is not a craftsman, but gifted; not a specialist, but knowing; not informed, but curious; not active, but obsessed; not communicative, but independent.

CO Caspar has a positive attitude toward "industrial culture", it isn't temporary but existent.

2g How important is technology in your work?

The role played by technology varies with each project and Performance, from null to total. At one event on a huge beach in Norway, the medium was only nature; in a 3 x 22 hour journey with Berlin transportation media, technology was ambulant-stationary, thus material; in techno-acts such as JO'S OBSESSION or BLASTERFORMANCE, it is mechanically incorporated; in audio-events like FEEDBACKSPEECH or ONANOLDCHAIR, technology is electrically dominant.

CP Caspar applies technology not as a medial vehicle to transport the idea from the producer to the consumer, but as an integral parameter of the subject. The realization of the latter is based on a virtual concept, that is a combination of hardware and software, and on the intonation and digitalization of impulses. BLASTER 1-6 are purely sounding acoustic sound bodies, which, digitally translated, produce new sound qualities. Analog and digital sound-things are instrumental technology, instruments. Under external input (for example, street noise), digital processors function as instrumental sound-things; the in-pulses provide the primal matter for the improvisation on the CPU. Controlled light impulses produce loops, whose function is to inspire acoustic moments and to drive machines. Body, movement, sound, and amplification effect a feedback provoking themselves.

For the forming, planning, and documenting work, in the construction of technical and poetical texts and of graphic sketches, the COMMODORE 128D plays a central role, also in combination with the CPU for mixing audio-video tapes as background, as timing, as super-code, as TV, as documentation, as seminar material, as Freudian act.

Colored xerox and laser prints serve the production of graphic and written textures in limited edition.

2h What do you mean with the term KLANGZEUG [sound-thing]?

KLANGZEUG is a cross between object and sound, the object as a tool for sound and as a potent sound body. "Sound" as against "music" is the unformed chaotic element of the tones, primeval swamp of the frequencies. Klangzeug as against instrument, the random and the ordered, the mechanical and formed, robot and relic.

On the ambivalence of sound and image.

The world is full of the images,
the world is full of the sounds,
the world is full
of moving images and the sounds belonging to them -
mediator between pictures and sounds is movement.

Sound is additive and actual, flowing energetically.
Image is complex and actual, static energetically.
What touches: the heard cry or the seen?
What touches: the heard wound or the seen?
Acoustic threshold value, physical threshold of pain,
visual threshold value, psychic threshold of pain?
Image and tone are concretely synchronous,
image actually determines tone - does tone actually determine image?

Reality, photo, film without analogous tone are surreal,
are general, relative, similar, imaginable, since actual image-tone experiences are normative. Standard.

The complex experience
of the acoustic image - of the visual tone:
Image is more imaginably tone than tone is imaginably image.
Visualized tone determines
experience, ability to hear, visual memory.
The formal arc of tension, image - tone, is overseen / not heard
in its congruence as inconspicuous fact,
and is understood as experience and knowledge.
The visual situation is momentarily
stationary, summarizing, evolutionary, cosmic.
The running image is vital optical transformation ->
conservation of mineral and vegetative static,
flowing by eye / camera,
momentarily charged: > actual calm, visual eye,
> analog photo, digital chip.

Analog autokinesis of running images is additive,

digital autokinesis is complex storage of anthro-technical energy.
The visual situation becomes optically ambulant,
reality and storage space are (nearly) compatible,
film is, as a whole, is material fixed-point energy:
analog is partial, digital continuous.

The audio situation is stationarity potential.
Sound is expensive transformation
of biological, technical, and cosmic energy
into tonal kinetic 330m/s -
potential energy of the audio object sounds,
set free by organic/inorganic sound producers,
and fades in overflowing to the environment.

Acoustical storage is potential energy flow,
whose reproducibility is ambulant additive,
is situationally congruent, is analog electric energy.
In essence, sound is dynamic,
vegetative in its emergence - overflowing - disappearing.
It transfers itself molecularly to matter.

The production of sound - in statue nascendi materially -
is the deformation of potential energy into kinetic.
In tone, potential energy stays with material,
acoustics is the mediator
of potential and kinetic energy.

Image and sound congruent is digital storage.
Sound - symphonic continuum.
Image - complex universe.

3a How does the audience react ?

Because of or in spite of the absurdity of the images and sounds, the
audience response vacillates between astonishment,
disconcertedness, silence, laughter, and flight, but it applauds
enthusiastically. There is often discussion afterwards, sometimes
interviews, spontaneous offers never. CO Casper has the impression
- as he has often been told - that the intensity of the occurrence and
the complexity of the impression greatly stimulates the visitors.
The stream of curious tones and of the obscure texts, the
installation, the dynamics of the sound bodies, the abstract
symbolism of the changing scenes, and the associations pours in a
flood over the visitor; while he has a strong experience, he doesn't
understand the process and can't comment upon it.

3b Do you involve the audience in your work ?

Interactive skin on skin, never; verbal eye in eye, always.

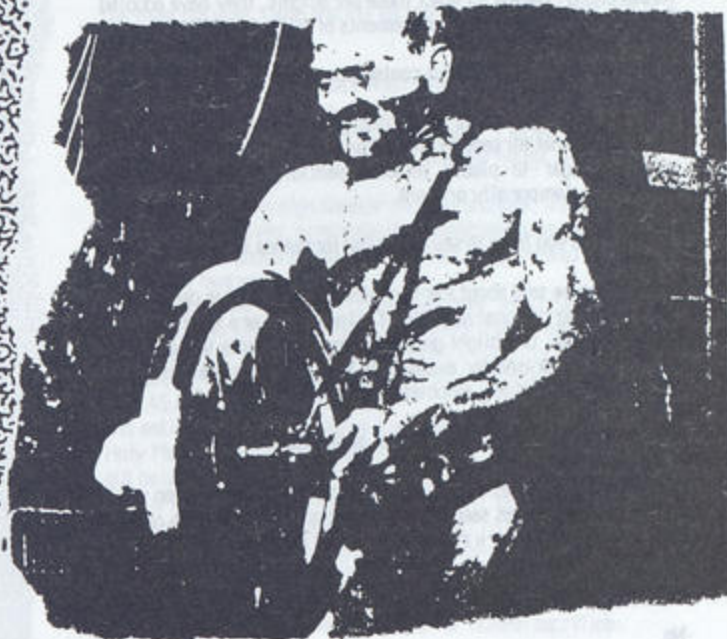
3c What do you have to say about the media ?

Media are the press, TV, and radio - commercially-oriented
businesses that work with profit. The amount of profit corresponds
to the saleability of the commodity information & entertainment and
is produced by employees and "free associates". This commodity is
not a concrete thing and its acquisition and accumulation cannot be
influenced by advertising. The sales of the commodity is oriented
toward goal-groups and designed to be consumer-friendly. This
strategy determines the sales and tune-in rates. The media business
is hierarchically structured; as a technique for living, the
producer, the journalist, is just as sales- and profit-oriented. His
commodity is not produced in self-alienation, in contrast to
industry products. Mental commodities require as high a degree of
identification with the superego, the business, as with its contents.
The consumer, the generality, is relatively conservatively
oriented, as are the gutter media. The modern touch, the image of
openness is a psychological trick of concrete advertising, it
stimulates curiosity and promotes sales. The "sensitive artist" and
the gutter media have multi-medially forgotten how to take their
fellow men into themselves, to hear him, to see him, to read him.
Without a consciousness of their own, without opinion-making,
producers, dealers, and consumers are detached from the sales
statistics. It's a question of consensus and numbers.
Artistic intuition is unknown to the art mafia. This is nothing new,
artists whose work later brought profit have always languished

during their lifetimes. With the increasing variety of the arts, only
the retreat to established patterns of understanding is a certain gain
in pleasure. The measure of quality is habit, the measure of
recognition and success is the business sense of the "artist" and
dealer. They point to the Old Avant-garde, the DADAs and FUTURAs
and CUBISTS, they conceive retrospectively that today, everything
is only reprise. They have no present senses. How would they have
reacted back then? Emotional excitability is withered, tolerance is
narrow, naive curiosity, the enjoyment of mental adventure is
perverted. What counts is what can be counted.

4a What is the present, what is the future for you ?

The present is what CO Casper says now.
There is no future, because there is only data.
The present is not tending to grow a good prospect.



4b What is your relationship to "Performance" today?

"Performance", still a virgin in the '60s, is a chippie today. If she were a harlot, she would be a fascinating, decadent misfit in this omnipotent consumer society.

1. A person sits on the stage, concretely and visibly takes a needle from a can, fixes the audience with his eyes until total silence - lets the needle fall.

If it were a simulated needle, it would be Perf (for example, "Nothing in Nothing") - but as it is, it is a trained act.

2. A person turns 20 heavy beams, painted gold on the upper side, to their black backs. At the end of the row stands a large tub of water. Two helpers lift his legs vertically, propping himself up, he sinks his head in the water. He splashes with his hands.

If the work had occurred through the black surfaces, if he had been loud while naked, if he had poured water over himself - it would be PerfArt (a symbolism, trilogy: appearance life perishing, evolution).

"Performance" is the general catch-all for all creative people who seek their way, their expression, their technique, themselves.

PerfArt is the most individual art. It is like life, which everyone forms according to his knowledge and ability: a public, general art practice. If someone names something "Performance", then it is.

Traditional arts have established patterns of value, they form pre-structured categories; these provide patterns for judgment for the modernized tradition. PerfArt is wild growth, a confused meadow, where one can enjoy oneself. The wide literature on "Performance" describes events, and that "Performance" cannot be defined.

ARTE PERFORA or PerfArt, CO Casper thinks, can be grasped as a complex theorem, has AP-typical regularities, precisely those that factually distinguish it from traditional arts. PerfArt today has very different forms, according to individual, mentality, nationality, cultural background, geographical descent. English AP is different from Scandinavian is different from German is different from American is different from Japanese. AP is the international connecting link between the cultures, because it is always current, always individual, because it is independent of recognized interpreters, schools, fashionable trends.

The traditional stage is structured organization of daily objective subjective experience; it is, as an institutionalized site, conservative, its process and result "staging" are repetitive, are the interiorization of congruent codes.

Researching renewers reject these paradigms, they have adopted the free-flowing associative elements of ARTE PERFORA.

4c What do you think about contemporary art?

What is: contemporary art? A complex conglomerate, usually as variants of what already exists, often formal, banal, narrative, effective, eager-to-please, seldom essential, original, ontological, symphonic, temporally present.

5a What do you have to say about Performance in West Germany?

Nothing can be said about Perf in West Germany. It is dangerous to say something regional about Perf, since there are too many individual ones. One might generally describe Perfs in Berlin as being, in comparison for example to English Perfs, relative technical, intellectual, associative, formal, insane.

5b Is it recognized by the German audience?

Since Bustertown has a developed art scene, Perfs are often well-visited; the scene has seen a lot and reacts anywhere from coolly to aggressively. There are reactions in West Germany, as well.

5c Do you earn your living with your work?

No.

6a What can be said about "SLAUGHTER FACULTY"?

The IATA (INTERNATIONAL AMATEUR THEATER ASSOCIATION), seated in Copenhagen, the overarching organization of seventy national theater associations, staged a Video and Performance Festival in July, 1989, in Odense, Denmark. Parallel to it, a workshop for 45 participants was organized, for which actors could apply. Three directors were invited to each work up one piece with a group in 10 days. CO Casper was engaged for the area of Performance. During a preparatory visit, he was offered several possibilities for the staging. He chose a huge, 100 x 20 m former slaughterhouse, built in 1910. SPACE of FACULTY, analogous to a binary space lab, is a walled block 100 x 20 x 7 (l x w x h), tiled, with blood and water gutters, high sliding doors, steel guardrails, a round auctioning area bordered by steel pipes; square pillars support the iron construction of the roof with the transport rails, and neon lamps illuminate diagonally with glaring white light.

SLAUGHTER FACULTY - a detolistic binary musculium SLAUGHTER FACULTY (SF), identical to SPACE of FACULTY, was originally understood as a binary system in which 2 x 8 bytes are in interaction:

MALE-BLASTER (1) & FEME-BLASTER (1) & CREW (2 x 7).

MALE & FEME are binary,

two mutually-determining forms of being, two units complementing or extinguishing each other, they are a dual system of vital potentials, between which the event of existence swings, CREW oscillates.

SF is a closed or relatively isolated system without external input of matter & energy,

In- & output are SF-internal transformation:

Conceptual input into spontaneous, intuitive output.

THE HUMAN IS A UNIT OF NEWS,

the broadcaster encodes the news,

news is information if

the codes of broadcaster and receiver correlate,

codes are language, knowledge, physiognomy...



6b Why this designation "Slaughter Faculty"?

SLAUGHTERING

People destroy for pleasure or in desperation with the tools of ruthless life. Slaughtering is an objective process with humanly-socially negative associations, is more concrete than killing, and is transitive: an object is slaughtered. Slaughtering by reflex is bestial, is seldom, and is subjectively regarded as dogma. Humans slaughter animals and each other for their own personal advantage. Slaughtering is brutal, killing is normal, killing means annihilating, slaughtering means using.

Slaughtering slaughters a slaughterable sacrificial victim with a slaughtering knife or a slaughtering axe according to the battle order with battle cries in a slaughterhouse on the battlefield, the slaughterer slaughters the slaughtering animals in a slaughtering house with a battle array and a battle cry in the heat of battle according to his battle plans; battle pilots, battleships, and battle guns slaughter the slaughterer. A battle is successfully fought, existence is successfully slaughtered.

SLAUGHTER causes pain, changes cause pain. SLAUGHTER is the abrupt, violent, instrumental, intentional, irreversible changing of existential potentials: 1 / 0, Yes / No, bio-genetic in mutations, socio-political in revolutions, explosive in the natural sciences.

SLAUGHTER FACULTY does not slaughter the brain,
SLAUGHTER FACULTY slaughters the spirit,
SLAUGHTER FACULTY slaughters ignorance, slaughters intolerance,
slaughters puritanism, slaughters dogmatism, slaughters
Yes/Or/No.
SLAUGHTER FACULTY slaughters intransitively.

FACULTY Ability - talent - strength - skill
branch of knowledge - body of instructors -
professor
empowering - prior right - proxy
summarized areas of science -
classroom for science -
product of the natural numbers from 1 to n.



6c How was the staging?

The planned staging with 16 participants was reduced to 8 due to lack of interest and changed in rough adherence to the concept:

Man brings Man fire
and is crucified - on Image -

Event in fourteen encoded subjects
as a circular process
from ritual confluence to separation
in opposition and being together and
to an antipodal collapse.
Ritual procession demands the ritual sacrifice -
ecstatic collapse.
The situation lasts.
Plunge in the feedback of essential reflection -
as rebirth and continuity,
the emotional event breathes three times
ritual stillness to a trance of sound,
in the technical process, bio-energy transforms
to industrial energy to universal energy,
lasts and relaxes,
reduction of the situation toward zero.
Closure of the circle.

Process
social, from isolation to mutuality,
political, from indoctrination to humanity,
aurally, from electrical, atonal, digital energy
to material, objective spatial-sound elements,
to TUBE VIOLIN - effect processor generated and amplified
and a mighty chorus "The Ninth" by Beethoven,
simultaneously the emotionality of the participants grows
and dwindles toward zero,
the room breathes three times.
As the social body grows, the space closes,
as the social body shrinks, it opens.
The body breathes three times
and comes to rest.
Closure of the circle.

WYSIWYG

Many who have seen the SLAUGHTER FACULTY live or on video understand the story of the Man "SF BLASTER" as follows: The piece plays in a large, long hall of a former slaughterhouse. Head painted red, clothed in white overalls, MBL walks slowly and ignites the torches extending from behind the closed doors with his flame. The actors stand behind the doors.

They come out, faces painted blue, hair slicked back, in dirty white plastic skirts. He goes before them; they follow him in pairs through the hall to a round, bordered area.

They put the torches into the surrounding holders. A large pile of straw is in the middle and a pulley hangs from the ceiling. The actors spread out the straw. When they are finished, they go into the hall. With a distorted voice, MBL shouts incomprehensible sentences into the microphone; the actors move in unnatural postures.

Lips and the word RECALL are seen on the video screen. Then the actors beat on the iron pipes, doors, or columns of the hall with iron and wooden bars.

MBL plays a rhythmic, shrill sound to which CREW dances hectically.

He runs away; they run after him, catch him, bind him hand and foot, and drag him back to the round area hanging on a bar. They pull him up on the pulley, hooked by the feet, until he dangles, then cut his overalls open and pull him out. The man's whole body is red. They walk away.

A chorus sings from Beethoven's "Ninth Symphony". Psychedelic patterns are seen on the video screen.

After awhile they return, screaming, from the other end of the hall to the round area. They wash off the red paint with water from a hose, take him from the pulley hooks, and carry him away. The End.

6d How did the audience and the press respond?

The audience usually responded with applause, no discussions followed. The press published the following commentary:

HUMAN SACRIFICE IN THE SLAUGHTERHOUSE

The International Video and Performance Festival, premiere of a workshop presentation.

Theater in a slaughterhouse? Well, why not? The result would be correspondingly renewing and non-traditional, and that's what the theater needs. 100 inhabitants of Odense [...] experienced the first presentation ever in a community slaughterhouse. And it may remain the only one.

Two of the three foreign theater directors chose, from among several alternatives, precisely the slaughterhouse as the context for their workshops during the festival. They showed the results of the barely two weeks of work.

Of the two performances at Groenloekkevej, West Berliner C. O. Casper's impressed the most with 45 minutes of powerful images, reminiscent of Happenings. Perhaps as a metaphor for his earlier live performance DATOISTIC AMBRA in the Banden Theater.

RED AS A PIG.
His entire body painted red as a pig, he came with a torch like the Holy Messiah, followed by seven painted blue. They spread straw out below a butcher's hook and ran around like stuck pigs before they armed themselves with iron bars and hammered away at the steel grid. It sounded almost harmonious, like a carillon or glockenspiel. The other sound patterns, generated electronically by Casper himself, made one think of pigs gone mad on a fishing boat in heavy seas. Casper takes flight, is captured, bound to a pole and hung up on a butcher's hook - ready for human sacrifice.

Slaughtering a human is a theme that suggests itself in the context of a slaughterhouse, but the point is not opposition to the slaughtering of animals. My performance has more to do with a person bringing mistrustful people fire. But they aren't willing to accept the fire and sacrifice him. Instead, the torches don't symbolize fire in the concrete sense, but a feeling, a mental fire. C. O. Caspar himself was satisfied with the concluding result. I had written a conception for the festival; the presentation could have been more perfect. I would have needed another 11-12 days of work with the amateurs, who didn't know each other previously and who had never played Performance Art before. Many of them didn't even know what Performance Art is.

CO Caspar's commentary:

Happening Theater, Human Sacrifice, the screaming of pigs. A. W. Berthelsen developed fantasy, his story is good, his ideas very stimulating. SLAUGHTER FACULTY was stylized to a Boulevard Hit. Someone had associations; while flatly professional and restricted to the final act, he did have associations. The analogous interpretation "Human - Pig" is not false, and, for regional reasons, an obvious one. "Happening Theater" occurred more through diffuse ideas than through knowledge. Registration of the name, the subtitle, and the signals ENERGY MESSAGE MATTER would have helped; they point to the sense of the Performance (not Theater play), and of the subject SLAUGHTER FACULTY.

6e What is your intention with the programs?

FREQUENT THE SPACE
MEMORIZE THE SOUND
TOUCH THE INSTALLATION
REALIZE YOUR NEIGHBOR

Outer World
Space of Faculty
Materiality
Interaction

PERSIST IN YOUR PERSON
IMPERSONATE YOUR EMOTION
RELEASE YOUR INSPIRATION
THROW OUT YOUR SPONTANEITY

Inner World
emotional

ERASE YOUR PATTERNS
TRANSFER YOUR EXPERIENCE
STORE YOUR DECISION
PREPARE THE SITUATION

Inner World
mental

YOUR SYNTAX IS YOUR GUIDE
BE YOUR PRIVATE PUBLICITY
DISREGARD FOR SUCCESS
PRODUCE WITH CONSISTENCY

Inner World
relative to
Outer World

SLAUGHTER FACULTY is a Perfo staging - actually a curiosity. Actors are accustomed to work according to directions. Many normal patterns of behavior are grounded in social conventions that, interiorized, are unconsciously reproduced. These are adopted stylistically by theater, exaggerated by actors as the ideal of acting technique: an artistic conditioning with control function. The spontaneous "wild" breakout of mental or emotional excitement is unaccustomed, too normal. Private and public behavior corresponds to the general cultural consensus: self-expectation relative to the expectations of others. Characteristic for ARTE PERFORA is the spontaneous development of the subject from out of the situation. The programs thus have a double nature: on the one hand, symbolic of the obedience to daily public conditioning; on the other hand, statements on the concept of the immediate situation in SF and of ARTE PERFORA in general.

7a What locations do you prefer for the performances?

All locations at any time of the day or night. CO Caspar has held Perfs in such locations such as: beach, cellar, ruins, boat, bathtub, oil tank, bunker, subway, train station, city, parking lot, fish factory, film, TV, hotel office, mountain stream, slaughterhouse, stages.

He places importance on knowing the location, either through description or through looking at it, since the Perf is constructed in accordance with the characteristics of the location.

8a Have you worked together with LOO, how does this group work?

The Free Theater Group LA OTRA ORILLA (The Other Side) is a German-Peruvian group of five German actors under the direction of a Peruvian, who all live in Brunswick. In 1984, the group lived for many months in Peru, carrying out projects there. "Remembrance of Forgetting" after Garcia Marquez, appeared in 1985, "The Palaces Lose Their Shadows", a treatment of Aeschylus' "Orestia", emerged in 1987. The Trilogy of Loneliness was supplemented by the third staging, HUAYNA CAPAC, which had its premiere in April. The theme is the death of the Inca king and the annihilation of the Inca Empire by Pizarro in 1532. The piece shows the encounter of two cultures in the past and present. Many still living ethnic rituals and Peruvian music are used. The pieces are worked up by the group - there are no textual scripts - i.e. texts, stage set, and music are developed together with other artists and technicians. Since the staging and props are more abstract and symbolic than realistic, LOO wanted the sounds to correspond. In the beginning of December '89, COC gave a concert in Brunswick, where we met each other. LOO was very interested in the sounds and suggested working together. Despite the advanced development of the staging, we were able to produce suitable acoustic structures with sound objects, processors, and actual sound material.

8b What do you think about theater?

What does CO Caspar think about traditional theater? Theater is play, it reproduces a process; Theater needs an audience, Perf & Theater differ in the degree of their fixation. How identical are presentation and audience? The language of the Theater is literary, complex, schooled, humanitarian, the interiorization of the subject forms itself externally, media are props in the Theater, additives, their use is sometimes clarification. Theater communicates to a complex result. Theater is pointed organization of daily objective subjective experience, agility of the soul and mind, interiorization of present codes. Forefatherly art is structured organization the measure of whose measure of quality is the optimal interplay of its components. Producer and consumer have congruent patterns of judgment, the first agreement is the site of presentation, shared codes make the transfer of news possible, broadcaster and receiver communicate synchronously. Theater has a historical social function, is, as an institutionalized site, conservative, the process resulting in presentation is repetitive, temporary recognition is deterministically objective, consumptive scientifically and in worldview. The complexity of the global thought is not contemporarily comprehensible within the regulatives of tradition.

The general level of understanding corresponds to the absorption of information corresponds to the contribution of information MATTER MESSAGE. Publicly pulsing in the channel is ENERGY. Formulas order sense.

Art is the irrational brought into experience. In images, art seeks to rediscover its reality - the Dato Theater is a fusion of Perforated and Free Theater; the staging of content of the Performed flow, the dramaturgically shaped subject, subjectivized. In the Dato Theater, the individual is synchronous with intellect, unstable, logical, complex, associative.



9a How do you understand Antonin Artaud's sentence?

EVERYTHING MUST BE BROUGHT WITH PRECISION INTO A RAGING ORDER.

Is poetry in the spirit of cybernetics and of the science of chaos in art. In evolutionary processes, everywhere where the new emerges, what grows moves along the edge between the polarities of chaos and order - one ought to say ... INTO A CHAOTIC ORDER.

A signal is a spatial and temporal series of signs, whereby this series is a pattern of signs. The characteristic of a pattern is that one remembers it and can compare it with another pattern. Patterns transmit information if they are determined by a principle of order, a code. The more frequently a pattern or code appears, the more the amount of information dwindles. Order is characterized by a lack of randomness. Randomness is characterized by disorder, is something surprising, improbable, new. Only the unknown transmits information, the expected contains no information. It is a principle of nature that, in a closed system that is left alone, disorder will constantly increase. Disorder is more probable than order, thus disorder increases (entropy), order decreases (negentropy) - (2nd Principle of Thermodynamics). A stochastic process is one in which the probability of the occurrence of the individual signs is dependent upon the occurrence of the respectively preceding sign, or one in which every sign stands in a relationship of probability with one of its neighboring signs. Energy flows downhill. Entropy is the measure of energy loss and of the irreversibility of processes. Energy streams are directed within time, thus, entropy is also a measure of time, a measure of the irreversibility of time. Dwindling stores of energy is a measure of time. A living organism is a system that maintains and expands its structures of order by constantly taking in external energy. The system of life is imbalanced. Mistakes that occur are decisive for the dynamic of life, mistakes have a positive effect on the overall state of life. Life is order and decay. Improvement through mistakes. A hierarchy of orders is structural, and is temporally, dynamically tuned. Where hierarchical order constructs itself, structures are demolished and, in decaying, transfer their energy to the building of new structures. Decoding is translation and a process consuming energy. Chaos is what gapes, what is wide open, the emptiness of outer space, is the desert and the empty ground of all becoming. From it, the cosmos emerges. Chaos and cosmos,

unformed being and ordered structures belong together. Chaos is the undesired decay of order. In dynamic processes, chaotic situations emerge during phase transformations. These can stabilize themselves as new, higher orders. A potentially chaotic system can unforeseeably tip over into chaos. Characteristic for chaotic dynamics is that potentially chaotic structures are always non-linear, backfeeding structures very much dependent on the starting conditions. The global structure emerging in the course of the process is influenced in an unforeseeable way, i.e. major results from small differences in the starting conditions. - Rationality and resonance rule where single factors are determinant, while irrationality and chaos dominate where many single factors come together. Order is linear, chaos is non-linear. Where chaos appears, the dimensions become fractal.

9b What do you think about Antonin Artaud?

CO Casper is familiar with Artaud from the literature, but has, to his shame, never seen a staging. Artaud's views about the concept of theater characterize a standpoint that comes alive 30 years later. To think Artaud means to quote Artaud. THE STAGING AND THE METAPHYSICS, ... In the theater until now, everything not belonging to the dialog is pressed into the background; the Western play is seen only under the aspect of the dialogized theater. The stage is a bodily concrete site that demands to be filled and which one allows to speak its concrete language; this concrete language's primary task is to satisfy the senses. There is a poetry for the senses as there is one for language. This material, solid language is present in everything manifesting itself in terms of material. This very difficult and complex poetry consists of the means of expression employed on the stage, such as music, dance, sculpture, pantomime, mimicry, intonation, architecture, lighting; insofar as this language emerges from the stage and owes its effectiveness to its spontaneous emergence on the stage; the staging is the theater - because for me, clear concepts are dead, closed concepts. It provokes the discovery of an active language, an anarchical language, in which the accustomed limitations of feelings and words fall away. These are less suitable than the language of words to tell the human thoughts of a character or to represent clearly contoured states of consciousness. The contemporary theater is decadent, because it has broken with immediate, perishable effectiveness, with danger, with the spirit of cross anarchy that underlies all poetry. In Oriental theater with its metaphysical tendencies, this whole compact language of gestures, signs, postures, and fullness of sound, which unfolds its bodily and poetical consequences in all levels of consciousness and in all the senses, leads thinking toward what one could call active metaphysics.

9c Which people do you feel influenced by?

CO Casper is impressed by ANTONIN ARTAUD MAX ERNST H.R. GIGER SALVADOR DALI PAUL WUNDERLICH JOHN DRISCOLL THE ATONALS THE OLD AVANTGARDES R.D. LAINO NO & KABUKI THEATER JOSEPH BEUYS SHAUN CATON LA OTRA ORILLA EGON SCHRICK H.C. WILP ISAAC ASIMOV STELARC HEINER MUELLER is stimulated by R.A. WILSON, DIAMANDA GALLAS, BUTOH, LUDWIG WITTOENSTEIN, SONS KAI & ULF, WATER, JUNGLE, 10000 KM HIGH NORTH, THE HUMANITIES, INDUSTRIAL HALLS, MY MOTHER, CYBERNETICS, CHAOS & ORDER, THE DATO, SOLITUDE, KIERKEGAARD & HEIDEGGER, SCIFI, ALL SOUNDS UNTIL 2000, DIGITEC,

10a Have you had Performances in F, what do you expect?

No. - Interesting experiences.

10b What do you think about Performances in F?

Nothing, since I don't know any.

11a What do you think about the events in Berlin?

Let's wait and see how things develop.

11b Do you see possibilities for your work there?

In the entire East, the state of production, particularly in the High Tech area, is in an earlier phase when compared with the Western standard. CO Caspar has experienced theater, installations, objects, video, and Performance in Riga, Latvia, for example, which were created, not from the wealth of available materials, but from the situation of scarcity. The reduction to the essential, the archetypal use of the available, the independence and variety of the works were impressive in terms of both form and content. Western gigantomania and technical overburdening became unpleasant here in comparison. The scarcity of material produces very essential results in the East - or prevents them; in the West, overflow prevents them or effects purely aesthetic formalism.

.....[translated from the German by Mitch Cohen]

11c What projects will you have in the future?

That's hard to say. As project research, including preparation of East German / West German gigs, I continue to concern myself with considerations of the principle of PerfArt & sound, the search for dialogic languages, the research for digital and objective forms of expression, the concern with principal considerations of earlier and present artists and the study of techno-philosophical theories, in particular of cybernetics and chaos-research. It's so much the public play that is en vogue, as is the discovering production. The point is to recognize the experiences of the years, to bring chaos into an order.

One interesting project is the cooperative work with the group DNA from Rotterdam on the theme of GENERATIONS. The principle is to directly convert painting into sound and sound into color. This will occur through analog input of painting-mechanical signals, which are put to sound in a digital program as the medial flow of the actors' bio-energy, whereby the acts of painting and of making sound provoke each other in a feedback process. Three DNA artists will provide the painting with a triptych, and I will provide the sound. We are in the process of developing a concept in which the principle of the development from beginning to ending is present, bringing the mechanical and electrical tools into agreement, a plugging plan of the ins and outs, writing the programs, ideas on the installation of the Perfo material and personnel, means of communication, and light.

My senses are moving away toward Japan, where the body language of Kabuki and Butoh interests me as a possible element of the act of PerfArt, and India, with its other understanding of theater dramaturgy. There are actual contacts. Projects together with artists from the Baltic are planned: plans in Riga are very concrete.



METALLIC

CARMELITE CONVENT/ BRUGELETTE/ BELGIUM.

Project "21 settled down women"

"During the month of may or june 1989, I'll realize an art event in 21 cells of a deconsecrated convent. I invite 21 women to participate to this project. Each participant will have one complete cell (+ - 10m2). My part in the event is limited to the scenography of the contributions.

I'll ask you to send me: 1) A silhouette of your favourite "attitude". This could be outlined with a marker on paper or carton, but it had to be lifesized! this shadow

shall be directly reproduced on one of the walls of your cell.
2) EVERYTHING what expresses your atmosphere and surroundings...in one word, your WORLD.
All kind of forms are welcome: drawings, paintings, collages, postcards, photographs, rubberstamps, objects, gadgets, letters, texts, books, zines, graffiti, data, concepts, copies, narrative, poems, strips, clothing, odors...
No video/audio."
Métallique Avau.

COUVENT DES CARMES
RUE DES CARMES 48
7940-BRUGELETTE

METALLIC AVAU
PRÉSENTE FEMMES CASÉES

AVEC ANONYME, KATIA BENTO,
ANNE BONTÉMS, PATRICIA
BOROS, ALEXANDRA BOUREGUIGNON,
ISABEL CABRAL, FRANÇOISE
DUVIVIER, DOMINIQUE ÉLECTEUR,
WANDA GOLKOWSKA, LISE HYE,
CHARLOTTE LAVALLÉE, MIREI LOOSVELT,
SANDRA MCKEE, SOPHIA MARTINOU,
GRACIELA G. GUTIÉRREZ MARX/DANIEL
A. PÉREZ, OLGA MEURS, MARIANNE RANNOU,
KARLA SACHSE, MARIA ROSA SIMONI,
SUZANE VANINA, VIOLETTA DOLORES

DÉCOR SONORE PAUL-YVES DEPRÉ
MAÎTRE DE CHAPELLE MICHEL JAMSIN
AFFICHE OOM IEMAND
SÉRIGRAPHIE MEDIA 13

OUVERTURE LE 2 JUIN 1989 À 20 HEURES
VISITES LES 3, 4, 7, 10, 11 JUIN DE 15 À 17 H.

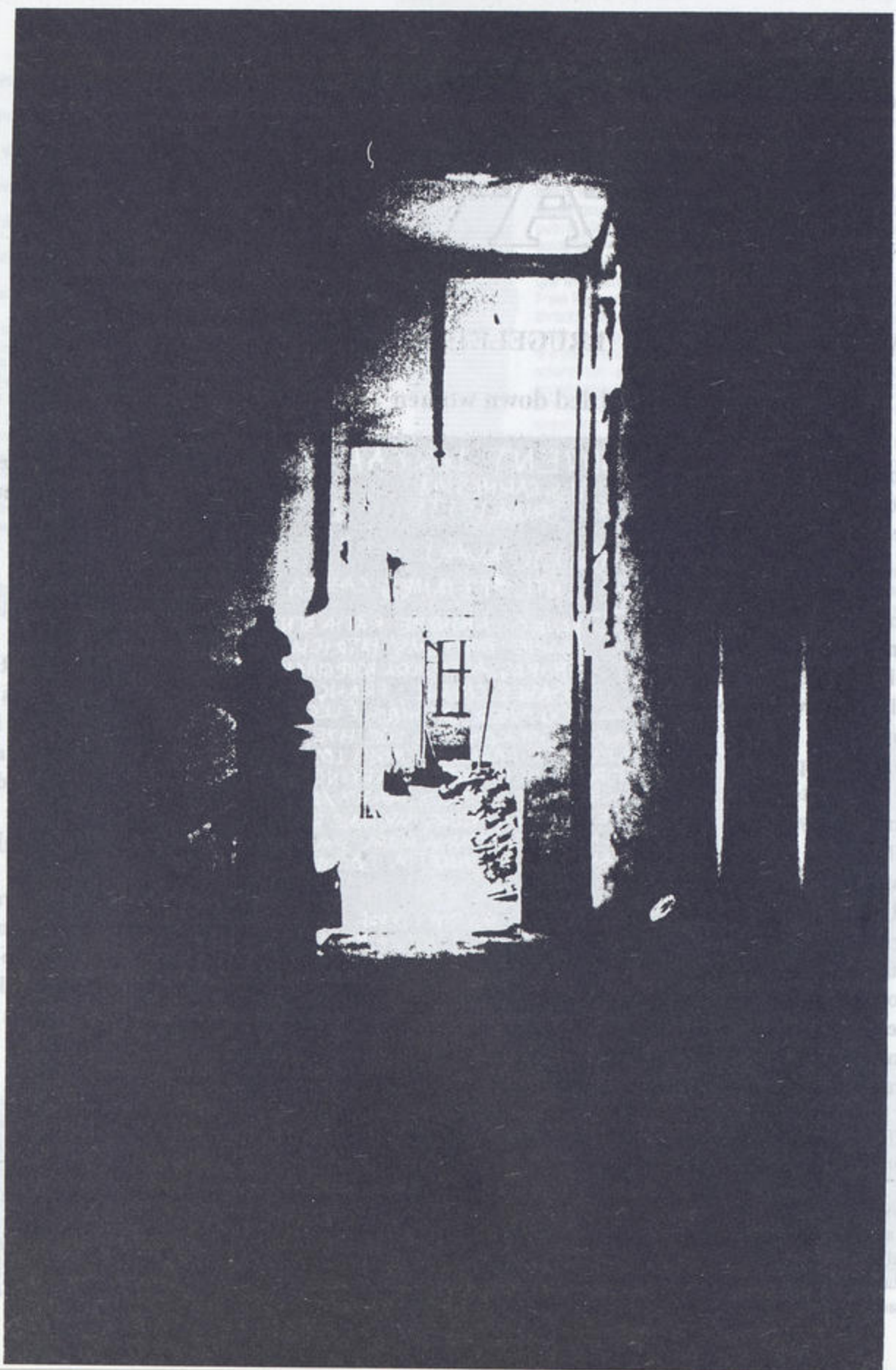
ENTRÉE LIBRE

M^RRIQUET:How did this idea "21 settled down women" occur to you? - And why this title?

M^AVAU:In 1988, I told to Michel Jamsin my plans to realize a lot of projects in unusual and strange spaces and more especially in a closed down chapel. He gave me the opportunity to do these projects in his convent. When I visited this space, I was seduced by the first floor of this convent

which seemed to be destroyed by a storm, there were here about thirty empty and mysterious cells. I was overcome by a strange feeling. I imagined the numerous women's lives in these spaces with their joys and hopes. So the idea "Settled down women" was created.

I choose 21 cells which might be used because the others were too much dilapidated. It is necessary to know that this convent of Brugelette in the Hainaut country, gets a long and eventful





SEULE SEULE SEULE SEULE SEULE

story and it has been definitively closed in 1956, and it has been destroyed by some vandals.

In 1971 Michel Jamsin got this place and lived here with his woman and children, making his studio here.

This title choice : "Settled down women" was a provocation for me.

M°RIQUET: What kind of artists did you invite for this show? – And what did you more especially wish them to do for this show?

M'AVAU: The choice was completely arbitrary. I've looked at my listing and I've chosen about fifteen women in ten or so different countries, I knew these women were active thru the network. Some of them were friends who have never exercised some art.

I wanted to show testimonies, bits of life thru any kind of expression as a drawing, a painting, a photography, a collage, an object, a text, an installation.....I asked them to realize their silhouette of their favourite "attitude". Their shadows have been directly reproduced on the cells walls. I did only the scenography, following the contributors' wishes.

M°RIQUET: HOW MANY DAYS WAS THIS EXHIBITION OPEN TO THE PUBLIC? CAN YOU DESCRIBE THE WHOLE ATMOSPHERE IN THIS CONVENT WITH THESE 21 WOMEN'WORKS? DID YOU FEEL SOMETHING PARTICULAR?

M'AVAU: The exhibition was open for six days during June 1989. I've tried to create a strange and magical atmosphere. Several candles were settled in different places, this smell of incense mixed with the original music from Paul Yves Depré made this show a success. When I was alone in these spaces, it happened sometimes that I felt some "vibrations" which I must say put me off.

M°RIQUET: WHAT WAS THE PUBLIC REACTION?

M'AVAU: Most of the spectators were surprised, others were touched. Something apparently had happened. There were some natives (and nuns!) who got this opportunity to visit this convent they had known. I can tell the whole reaction was positive.

M°RIQUET: DO YOU THINK THESE WOMEN ARTISTS HAVE EXPRESSED SOMETHING OF THESE NUNS' LIVES THRU THEIR ART?, THEIR SOLITUDES ETC.....WAS IT YOUR GOAL?

DO YOU SEE SOME SIMILARITIES BETWEEN THE WORD: "ENFERMEMENT/LOCKED IN" AND "FEMME/WOMAN"?

M'AVAU: I'm unable to tell what were the real motivations of every contributor. I think these women have showed with courage, their own solitude. I didn't have any one previous goal. The project might be and was before everything a wager.

I've wanted to let everyone free and I think to have been correct about that.

It is difficult to answer this question about the similarities between the word "enfermement/locked in" and "femme/woman". I think there were such similarities a few time ago, but I believe that a best integration of women into the public life could change positively things.

Unlike the man, the woman gets a spontaneous feeling of peace which may come from her faculty to give birth. She only knows well the price of this life. It is necessary that she imposes better.

M°RIQUET: HOW HAS THIS CONVENT GONE AGAIN TODAY? – WHAT DO YOU THINK OF ALL THESE PLACES WHICH KNEW EVENTS, GOT A PAST ETC AS FOR EXAMPLE THIS WALL OF BERLIN YOU HAVE PHOTOGRAPHIED BEFORE ITS DESTRUCTION?

M'AVAU: The convent seems to have recovered the same silence than before. At least it gives this feeling. I don't want to venture some irrational considerations...

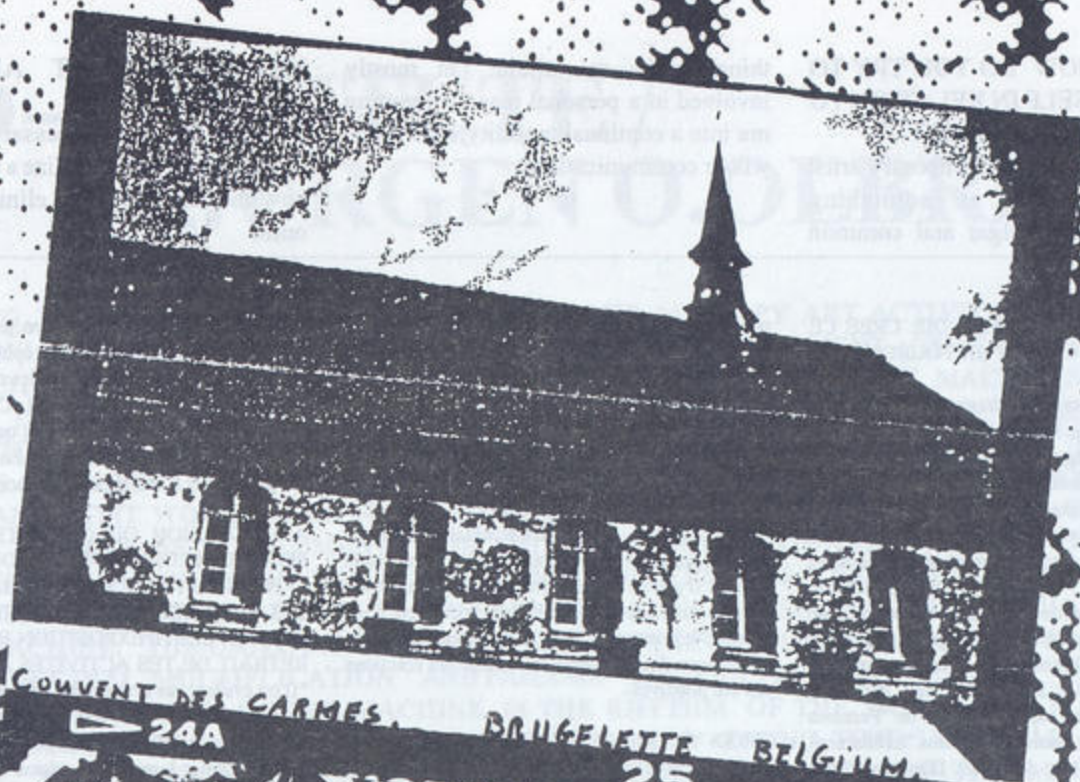
To your second part's question, indeed I'm fascinated with the short lived side of life. I'm curious about places which get something impalpable from the past. It's of course the same thing about the wall of Berlin which I've often visited back and forth. In November 1989, I could see its agony. Paradoxal euphoria!

M°RIQUET: CAN YOU TALK ABOUT THE GRAFFITI? – CAN YOU MIX THIS ACTIVITY WITH THIS SHOW "SETTLED DOWN WOMEN", OR DO YOU CONSIDER THIS EXHIBITION OUT OF YOUR ARTISTIC WORK?

M'AVAU: It is sure the graffiti is my big adventure for about fifteen years. I've quickly understood that the graffiti would bring me into another sight about art. At first it's a free expression where life and art are deeply mixed. It is a modest action because these works are spontaneous and mortal. The public graffiti lets us know that there are not the cultural organizers who impose their taste. It's the individual intelligence which lets everyone decide about the art. It brings you into a freedom of your choice, a wish to have another look at your moral/intellectual values. It is the look, the eye which create the artwork, which should stay a vulgar and lifeless object without this glance.

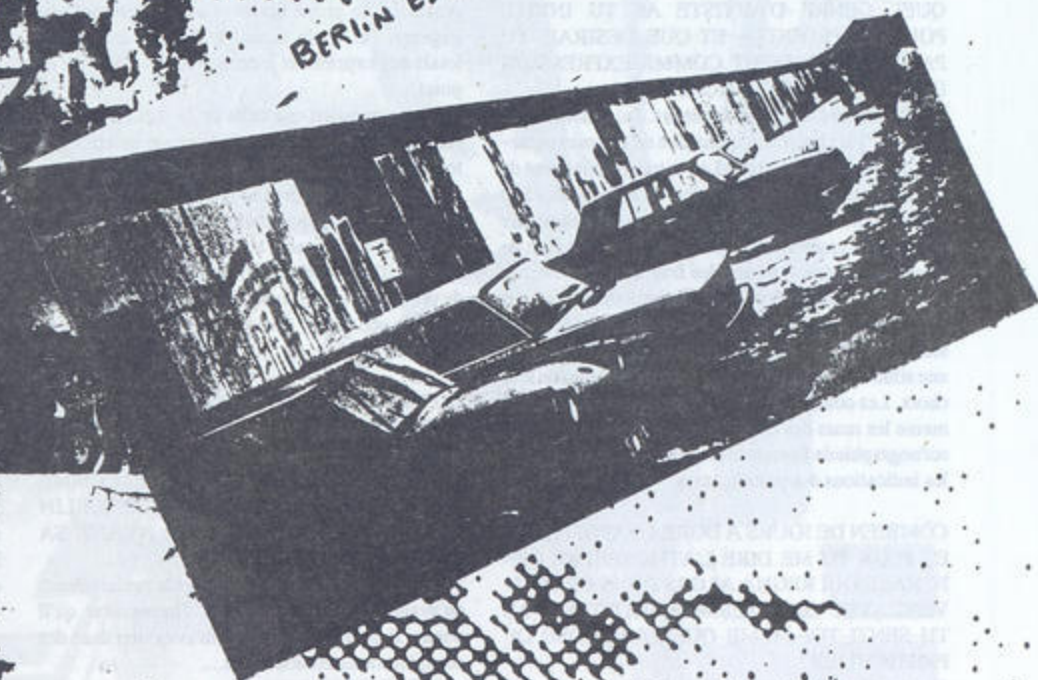
Such projects as "settled down women" are conducted to the same direction, a research of the whole perception. As visual poet fascinated with the paradoxal communication, I'm curious about everything which is able to put into dialogue.

I prefer better the image than the verb, because I feel ill at ease with the words. I try to give another meaning to the objects and spaces, adding something theatrical, letting the spectators become actors.



COUVENT DES CARMES, BRUGELLETTE BELGIUM.
24A 25

BERLIN EST.
GERMANY.



BERLIN WEST.
GERMANY.

M°RIQUET: HOW DO YOU TRY TO PLACE YOURSELF IN RELATION TO THE CONTEMPORARY ART?

M'AVAU: Being a contemporary artist who considers art as something commercial, doing vulgar and common

FRENCH/FRANÇAIS

POURQUOI CETTE IDÉE D'AVOIR CRÉÉ CE PROJET "FEMMES CASEES", ET POURQUOI CE TITRE?

*Un soir de 1988, lors d'un échange à batons rompus avec Michel Jamsin, je lui faisais part de mon désir de réaliser des projets dans les lieux insolites dont notamment une chapelle désaffectée. Il me proposa celle de son couvent... Mais au cours de la visite, c'est au premier étage du cloître que le coup de foudre se produisit. Dans un environnement où un ouragan semblait être passé, il y avait là une trentaine de cellules vides et mystérieuses. Une sensation étrange m'envahit. Pendant un certain temps, je me mis à fantasmer sur les nombreuses vies féminines qui s'y étaient déroulées, avec leurs joies, leurs détresses, leurs solitudes et leurs espoirs. L'idée de "Femmes casées" était née. J'ai choisi 21 cellules "habitables", car les autres étaient trop délabrées. Il faut savoir que ce couvent situé à Brugelette dans la province de Hainaut, à l'histoire longue et mouvementée, avait fermé définitivement ses portes en 1956. Depuis, il devait être victime de quelques "jenlève tout" particulièrement zélés. En 1971, Michel Jamsin acquit l'ensemble et s'y installa avec femme, enfants et ateliers. Quant au choix du mot "casée", c'était une provocation de ma part, un clin d'œil...

QUEL GENRE D'ARTISTE AS-TU INVITÉ POUR CE PROJET? - ET QUE DESIRAIS-TU PARTICULIÈREMENT COMME EXPRESSION DE LA PART DE CHACUNE?

*Le choix a été tout à fait arbitraire. J'ai consulté mon fichier et j'ai choisi une quinzaine de femmes réparties dans le Art Network. Les autres proviennent de mon entourage immédiat, c'est à dire qu'il s'agit d'amies dont la plupart n'avaient jamais pratiqué une quelconque expression artistique. Mon idée était de montrer des témoignages, des fragments d'existence contemporains, matérialisés par n'importe quel apport ou support: dessin, peinture, photo, collage, objet, texte, installation... Je leur ai aussi demandé de réaliser une silhouette grandeur nature d'une "attitude" de leur choix. Les contours de celle-ci ont été reproduites à même les murs des cellules. Mon rôle s'est limité à la scénographie de l'ensemble suivant, dans certains cas, les indications des participantes.

COMBIEN DE JOURS A DURÉ L'EXPOSITION? ET PEUX-TU ME DIRE L'ATMOSPHÈRE GÉNÉRALE QUI RÉGNA ALORS DANS CE COUVENT AVEC CES 21 FEMMES ARTISTES? Y AS-TU SENTI TOI-MÊME QUELQUECHOSE DE PARTICULIER?

*La manifestation a été présentée six jours pendant le mois de juin de l'année dernière. J'ai essayé de créer une atmosphère magique et étrange. Des cierges dis-

things make me afraid. I'm mostly involved in a personal research, getting me into a continual mobility, next to the whole communication.

posés à certains endroits, l'odeur d'encens et le décor sonore original composé par Paul-Yves Depré ont beaucoup contribué à la réussite du climat. Quand je me retrouvais seul dans les lieux, il m'arrivait quelquefois de sentir des "vibrations" qui, je l'avoue, m'ont troublé.

QUELLE FUT LA RÉACTION DU PUBLIC?

*La plupart des spectateurs semblaient étonnés, d'autres émus. Quelque chose s'était apparemment produit. Il y avait également des autochtones (et des religieuses!) qui ont profité de l'occasion pour "visiter" le couvent qu'ils avaient connu en activité. Je peux dire que dans l'ensemble les réactions ont été positives.

CROIS-TU QUE CES 21 FEMMES ARTISTES ONT EXERCÉ À TRAVERS LEUR ART, LA VIE DE CES RELIGIEUSES, DE LEUR SOLITUDE ET DE LEURS FANTASMES? - ÉTAIT-CE TON BUT? - Y A-T-IL SIMILITUDE ENTRE "ENFERMEMENT" ET "FEMME" POUR TOI?

*Il m'est impossible de dire ce qui a été la véritable motivation de chaque participante. Je pense que c'est surtout leur propre solitude qu'elles ont eu le courage de montrer. Je n'avais aucun but précis au préalable. Le projet devait être avant tout une gageure. J'ai voulu laisser à chacune une liberté totale de s'exprimer et je crois avoir été fidèle sur ce point.

Difficile question que celle de la similitude entre "enfermement" et "femme". Je pense en effet que tel a été le cas jusqu'il y a peu. Mais je suis convaincu qu'une plus grande intégration de la femme dans la vie publique changerait positivement les choses. Contrairement à l'homme, la femme a un sens pacifique inné qui est sans doute lié à sa faculté de porter et donner la vie. Elle seule connaît le prix de celle-ci. Il est grand temps qu'elle s'impose d'avantage.

QU'EST-REDEVENU CE COUVENT AUJOURD'HUI? - QUE PENSES-TU DE TOUS CES LIEUX QUI ONT REÇU DES VIES ET ONT UNE HISTOIRE, UN PASSE, COMME PAR EXEMPLE, AUSSI CE MUR DE BERLIN QUE TU AS PHOTOGRAPHIÉ AVANT SA COMPLÈTE DESTRUCTION?

*Le couvent semble avoir retrouvé le même silence qu'avant. Ou du moins c'est l'impression qu'il donne. Je préfère ne pas trop m'aventurer dans des considérations irrationnelles....

M°RIQUET: WHAT ARE YOUR PROJECTS?

M'AVAU: It's necessary to get a thousand of ideas to realize a project, so for now the difficulty is to eliminate the 999 ones.

A la seconde partie de ta question, je dirais que je suis quelqu'un d'intrigué par l'aspect éphémère des choses et de la vie. Je suis friand des lieux qui suintent des présences impalpables du passé. C'est évidemment aussi le cas pour le mur de Berlin que j'ai parcouru de long en large à plusieurs reprises. En novembre 1989, j'ai pu assister à son agonie. Euphorie paradoxale!

A L'OCCASION DE CET INTERVIEW, QUE PEUX-TU ME DIRE À PROPOS DU "GRAFFITI"? - PEUX-TU FAIRE REJOINDRE CES ACTIVITÉS AVEC CELLES DE "FEMMES CASEES", - OU BIEN CETTE EXPOSITION ÉTAIT-ELLE EN RETRAIT DE TES ACTIVITÉS ARTISTIQUES?

*Il est évident que le "graffiti" est ma grande aventure depuis bientôt 15 ans. J'ai très vite compris que la pratique du "graffiti" comme démarche artistique allait contribuer à une autre vision sur l'art. Il s'agit d'abord d'un acte de liberté où art et vie sont intimement liés. C'est une démarche modeste dans la mesure où ces créations s'inscrivent dans l'instant et avouent leur mortalité. Le "graffiti" public donne une belle leçon: ce ne sont plus les responsables culturels qui décident du goût du jour. C'est l'intelligence individuelle qui permettra à chacun de décider du statut d'œuvre ou de croute. Cela implique une liberté d'appréciation et une volonté à revoir ses valeurs de jugement. C'est le regard qui fait l'œuvre, laquelle, sans lui, resterait un simple objet inanimé.

Des projets de type "tout-terrain" comme "femmes casées", s'inscrivent dans la même direction, une recherche de perception totale.

En tant que poète visuel et passionné des communications paradoxales, je suis attiré par tout ce qui peut "dialoguer". Je préfère pour ce faire "l'image" au "verbe", car je me sens mal à l'aise entre les mots. J'essaie de donner un autre sens aux objets et aux lieux en y ajoutant une dimension théâtrale. L'ensemble de proposer comme élément singulier, faisant place à d'autres éléments singuliers, ceux des spectateurs devenus acteurs pour la circonstance.

COMMENT TE SITUES-TU VIS-À-VIS DE L'ART ACTUEL?

*Le constat d'être un contemporain de ceux pour qui l'art n'est qu'une affaire marchande et les créateurs de simples objets manipulables à souhait, m'effraie. Personnellement, j'investis dans une recherche en constante mobilité et en rapport avec la communication dans le sens le plus large.

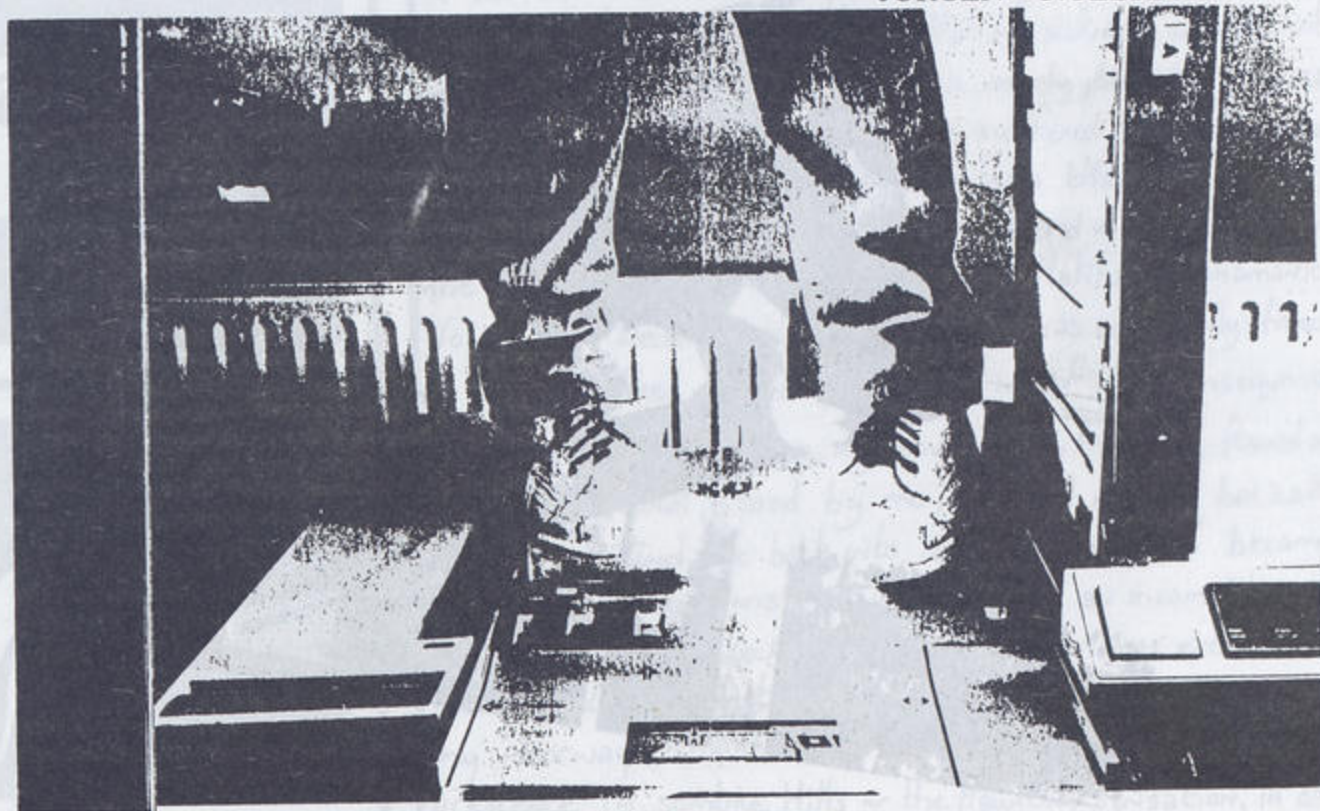
QUELS SONT TES PROJETS?

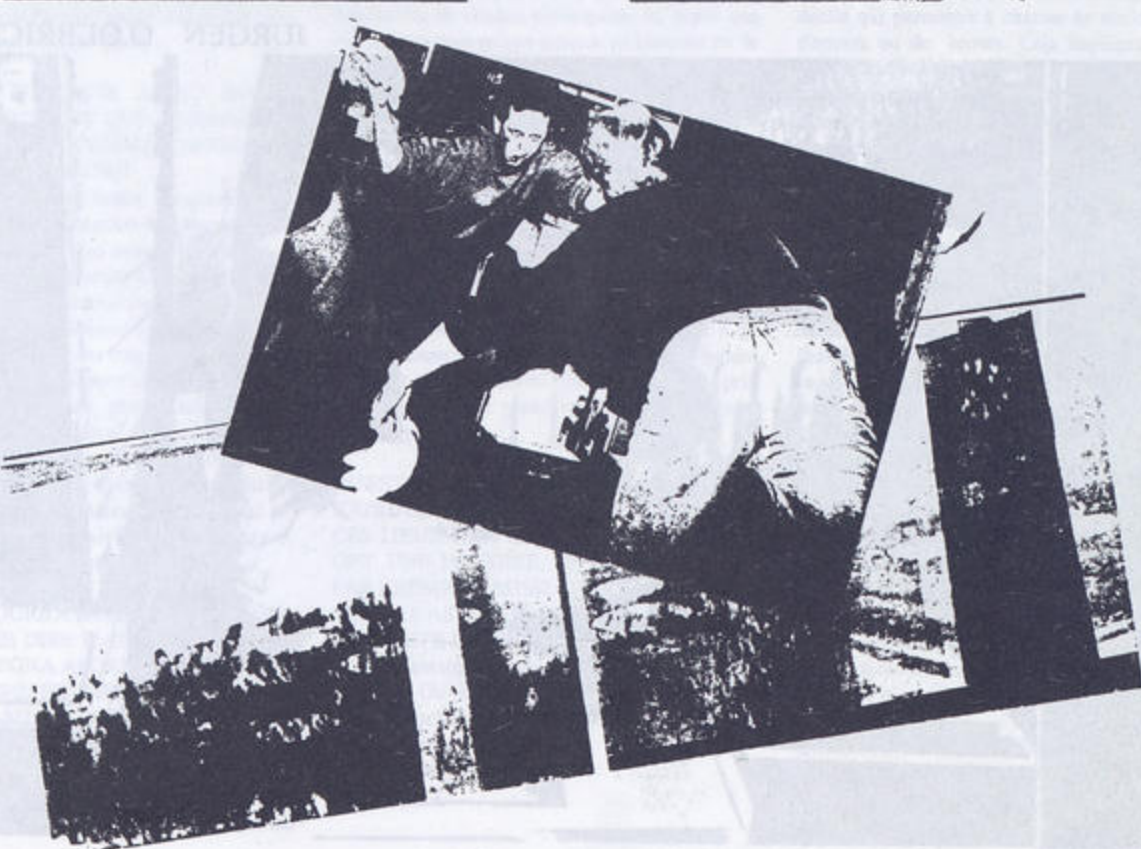
*Il faut 1000 idées pour réaliser un projet. Alors, pour l'instant la difficulté réside à éliminer les 999.....

NO-INSTITUTE / JURGEN O.OLBRICH.

TOUCHING THE MATERIAL. SOME THOUGHTS ABOUT MY COPY ART ACTIVITIES. SOMETHING IS HAPPENING AND I KNOW WHAT IT IS. IT IS MY MATERIAL. MOVEMENT. TIME. DECISION. USE OF THE MACHINE. THE SITUATION DETERMINES THE RESULT. I ACT. THE MACHINES REACTS. A PROCESS IS ALWAYS VISIBLE. THE USE OF THE MACHINE IS AN ALL DAY ROUTINE. JUST PUSH THE BUTTON. BUT USE YOUR HEAD AND EYES FIRST. WATCHING THE MACHINE. IT'S PROCESS AND THE RESULTING PRODUCT. CREATES POSSIBILITIES FOR AN ARTISTIC INTERVENTION. OR WATCH AN ARTIST WORKING ON IT. IT IS ALWAYS THE CREATION OF AN IMAGE AS AN INFORMATION. OF A SERIES AS A DOCUMENTATION. MY BEHAVIOUR TOWARDS THE MATERIAL (WHICH INCLUDES THE MACHINE) IN THE PERFORMANCE DETERMINES THE RESULT. I DECIDE ON THE RESULT. THE WORK TAKES PLACE IN A PUBLIC SITUATION. I LOSE AND FIND THROUGH THE HELP OF THE MACHINE. THE OBJECT IS IN THE DARK. EVERYTHING LOOKS DIFFERENT IN LIGHT. REAL OBJECT. ORIGINAL. MULTIPLICATION AND FAILURE EXIST IN THE SAME MOMENT. IN LIGHT AND DARKNESS. THE SOUND OF THE MACHINE IS THE RHYTHM OF THE WORK. MAN. MACHINE AND INSTANT RESULT ARE IN AN INFORMATION. RELATIONSHIP FIXING TIME. MATERIAL AND HUMAN ACTIVITY. I AM RESPONSIBLE FOR MY WORK. COINCIDENCE CREATES THE MOST STRIKING WORKS. I PUSH THE BUTTON. WHEREVER. WHENEVER. SO CAN YOU.

JURGEN O.OLBRICH.







jan marshall

of "Aesthetic Healing Processes....."
on the path of the Shaman...."

During the 'fall' of 1986 I was incarcerated in a mental Hospital, in Nottingham, England, because people said I was ill. I heard voices, I cut myself obsessively. On November 15th whilst still a hospital 'client', I jumped from the top floor of a multi-storey car park, in an attempt to suicide. I survived, miraculously, although I now live my life in a wheelchair - All the time. I have been in various hospitals and institutions for 3½ years, mostly compulsory detained, against my will. It was a profoundly emotional time I was exhausted and angry. I saw many doctors, one said I was psychotic, another schizophrenic, another said depressive psychotic and it went on. Names I couldn't care about whilst in ^{the} isolation I built up for myself, like poisoned air. I was ill basically, but I came to know that my sickness was an initiation, "for only those who have nearly died, through accident or severe illness or who have suffered a psychological or spiritual trauma of such proportions that they are catapulted into the territory of death and will come to know the inner workings of crisis." (Joan Halifax in 'Shamanic Voices') On December the 4th 1989, I was eventually freed. A numb, battered soul of a being. I was of little consequence to anyone except perhaps, my family, who, once they found out I was in hospital, stood by me, uplifted me and basically put my shattered life back into some perspective. I became awakened to my senses, knowing I was an incomplete creature, I began my search for profound experiences extraordinary mental and ecstatic states and visionary phenomena were at my 'doorway'. Why Have the subconscious? The Hallucinatory presence in sombre Hills ~ the haunting sensation, in dark

places, my unique awareness was regarded as a mental problem. Society chose to hospitalise me and tried to cure me with drugs and electroconvulsive therapy. Ignorance. There are those amongst us who walk close to the edge. My need for renewal grew desperately urgent within. Humanity is close to the edge... bring in the shaman... The shaman-artist who seeks communication with his environment, trying to establish stable relationship between nature and culture, may very well be the critical element needed in our stressed communities. The shaman-artist unites through technique nature and culture enhancing power one sees with the soul. Probing the silent places ritual is a part of communication. What the earth gives - it gives to all. Touch the earth feel the earth, touch the 'art' feel the 'art'. Enjoy the experience of solitary places I watch the stars whilst society rips them up...

Put faith in a common touching

A longing is experienced

I retreat to my "place", my "territory" -
ALONE.

I see only in black and white,
Scenes that flicker in intensity.

Falling away - I am tortured by extremes!

Breathe sheer awareness upon ones wandering eyes.

I disappear often and hide in the woods where I find
elemental spaces of sensory delight.

I become intensely aware finding elements that strike
ones attention,

wells of the precious,

small bags especially for migration,
enclosed are bones, rocks, crystals and seed.

Amongst such symbolic trappings, animals skins, furs
and feathers - ascensional symbolism.

Spirit, light and seed dream beneath the leaves and
soil of:

curatorial spaces, obsessive spaces, germinating centres,
places to weep undisturbed when I cannot reach the
mountain tops.

JAN MARSHALL
June 1990.

today no-one can touch me..



'You must learn to look at the world twice... First you must bring your eyes together in front so that you can see the smoke rising from an anthill in the sunshine. Nothing should escape your notice. But you must learn to look again, with your eyes at the very edge of what is visible. Now you must see dimly if you wish to see things that are dim - visions, mist and cloud people, animals which hurry past you in the dark. You must learn to look at the world twice if you wish to see all that there is to see'.
From Jamake Highwaters 'Ritual of the Wind'.

Words hang in the air for days..

Hear the Raven - who tells of long sleep
with the feathers... scattered lives. Polluted body.
Emptiness now - a spirit land of dead creatures.

A wind voice crying often and long.
Soundless night... uneasy sleep, watching from outside
eyes. I fear you... I walk the footpath of fear.

I am a part of the mystery waiting you. Your voice just
gets ripped up in the rain, confounded by the water.
Grass waits for my feet or walks in muddy soil. Walking
to the pale mountain that keeps my soul.

Shamans go into the Magi to experience VISIONS, dreams
and Rebirth and to gain all healing powers and PRANA
(life current). Symbolic Perceptions: Special initiations.
Emergence from caverns and mounds. Rites of transition;
Ritualised expression. Time and places (spaces) to connect
the collective dreams-states; the present, past psychic
and physical realities merge. Mystic connections always
include self-wounding and blood soils.

There are spirits and gods in every animal, tree,
stone and cloud. There is now a sense of separation
and alienation from nature to its extreme. The
shaman unites (through technique) nature and
culture, enhancing visual powers. Redemption. Ritual
is a form of communication. See with the soul.

AESTHETIC HEALING PROCESSES



Thirsty for the new light, an extension of
fascination. Journeys to the mind's edge,
continuous contemplation searching towards the
beginning, the understanding. New lights...
New flashes... days of distraction. Time out to
travel these created 'dens', with new urgency.
Working with light, sound, mixed-media.
Contact: Jan Marshall, 12 Lime Street,
Denton Holme, Carlisle, Cumbria CA2 5ED
Telephone: (0228) 41587

AESTHETIC HEALING PROCESSES



The shaman is the performance artist,
attributing both healing and transcendentalizing
power to the 'art' experience, trying to find a cure
for the 'hurting' society, by reflecting upon the painful
human extremities of our world, analysing the human
situation and recognising the necessity to act upon it
for him/her self.

PERFORMANCE ART SLIDE ARCHIVES:
contact: JAN MARSHALL 12 Lime Street, Denton Holme
Carlisle, Cumbria CA2 5ED Tel. (0228) 41587



ANDRE STITT

PERFORMANCE



"It is often hard to talk or present ideas of why, reasons etc....I do performances AKSHUNS. It is an extension, where painting is not necessarily enough, an extension. I use whatever material I think appropriate, no medium is excluded, yet each medium (and this may include certain visual styles) is methodically and carefully chosen and put into context, then into an overall structure. The overall is to create an atmosphere/environment from very specific ideas, that can be experimented with to produce an intermediate area not predetermined. Something that is hidden and newly perceived thru the AKSHUN. Most of my early pieces were experiments in created my own language, my own way of perceiving, understanding to some extent contradiction of addiction to life.

Early performances were simple in operation and conception. A question of how and why one should want to go from A to B.

A cycle or history has been built up, it is extremely personal yet hopefully stretches to incorporate a collective understanding. I do not use tactics for the sake of effect.

The structure of each performance now incorporates aspects built up over a period of time and the obsession of an idea or series of inter-related, connected questions and values. The performances can be short simple ideas that thru time connect to become a longer picture, image of intent. Generally projecting a series of situations that reach an emotional peak.

I have incorporated many medium, slide projections, film and video. Specific costume and implements. Sources of power or immolation. I have always produced sound and music specific to the structure of each performance. I usually do not repeat

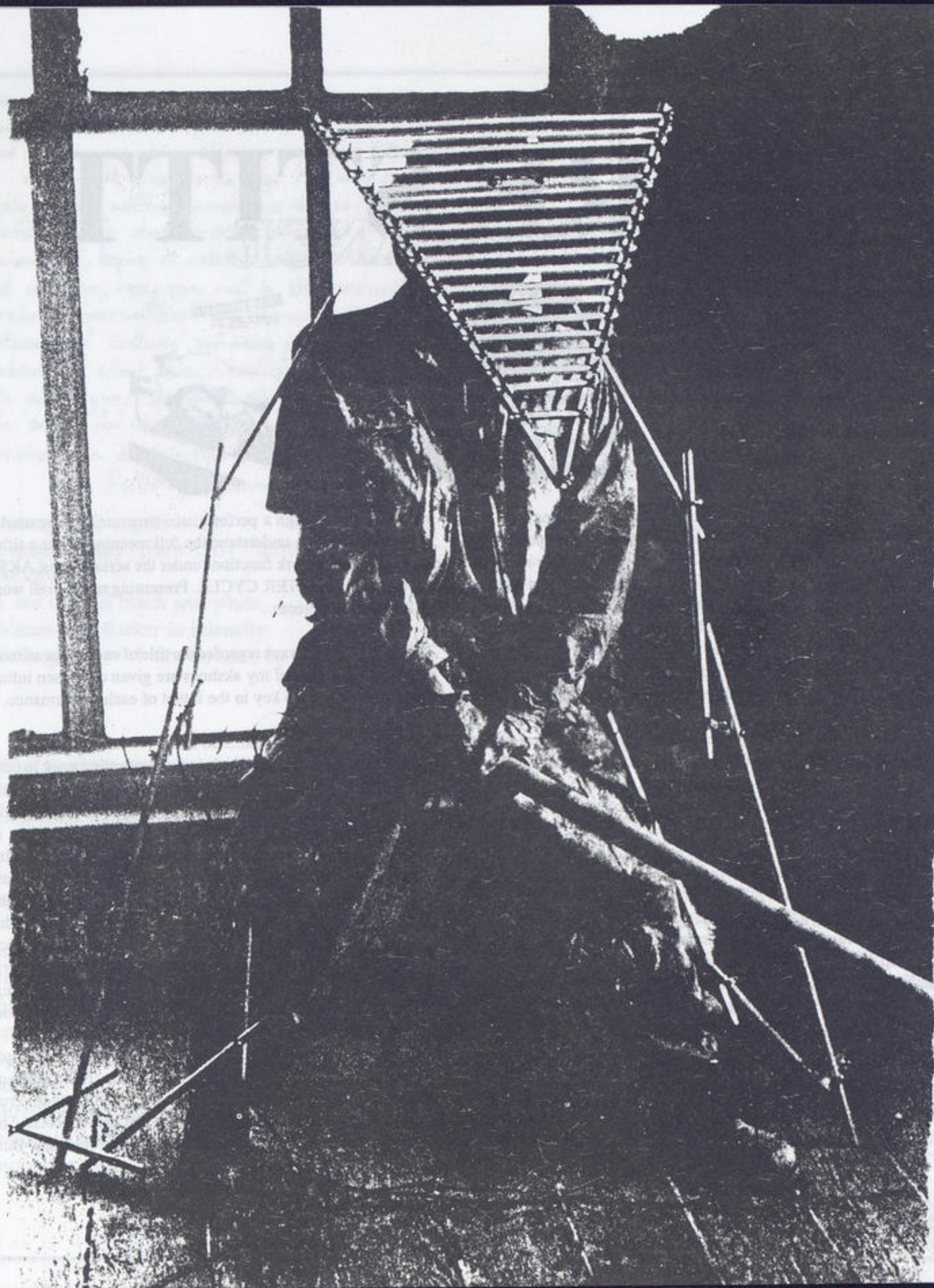
performances, though a performance structure may be used a number of times to understand the full meaning under a titled heading. All the work functions under the serial title of AKSHUN MAN TRIKTER CYCLE. Presenting my overall work as inter-related pieces.

TITLES: I have always regarded the title of each piece as most important, the titles of my akshuns are given as chosen information, they act as a key to the intent of each performance.

Some projects for this year....So far....

In March I will visit New York again, presenting work in performance type clubs. Also setting up major performances with Tara Babel in New York for later in the year. In April I will present a mini retro of documentations at DE MEDIA in Belgium with an opening performance for the exhibition. Also I have been invited to produce a performance for Western Front in Vancouver, Canada and hope to perform in Montreal and perhaps other cities. I'm also learning parachute & freefall this year, for future possible Akshun. Apart from performance activities I continue to paint, produce poetry and correspond via the mail networks. I hope to publish letters from DR. Akshun from San Antonio, Texas from over the past ten years period.

CAPT. SAD. (THE TONGUE BANDIT). Why do you still put on that face powder? I was kicking. AWOL. Head Akshun. Kiddy Bike Wine. Beans. Hot dogs. Dog food. Ketchup. Fruit loops. Milk. Wine. Hold the mayo. External banter. Isolated by a deed to engross the present and dominate the memory. Bind



"There is no
movement
I INDIVIDUAL"

MESSAGE from the AKSHUN MAN

"The Lawyers"

Newcastle-Upon-Tyne

There are no important features of the world that are not represented.

"Pigs"
London

was not so much the report of absence
Monday and Tuesday. Therefore they
learned the...

when Sign 1
of occasion
make a re-
sponse and
into a positive

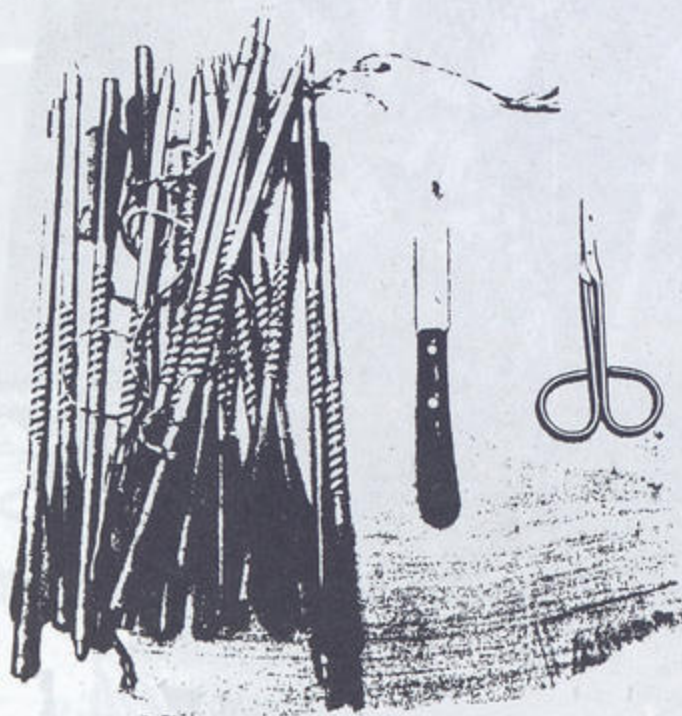
mans bus. Where were you born? Jackhammer at the intersection. Big Concrete lump. Obesity. A culture does not buy fantasies that have no connection to it. Tiltott!! frozen into contradiction. Scared and addicted to it all.

CAPTAIN SAD. (A present concern) the "uncool" mirror. A gregarious and good-hearted asshole. (Bit of a "buck-eejit"). Burns the candle in the middle, gets the wrong end of stick & puts hand in the fire. After-ego, persona first discovered during **ALTERNATIVA-4**, (performance festival), Oporto, Portugal, Nov. 1987.

CAPT.SAD. becomes in 1990 an extension within the **AKS-HUN MAN** trixter cycle from the Nineteen Eighties and the decade of Masterbation into Nineteen Nineties and the accommodation of Austerity. The **QUEST** continues with the need for motivation. A cut above the representation by unbeknown counter tendencies in the unconscious. **CAPT.SAD** is yet another component of the (divided/whole)Trixter. Another personal shadow in part descended from a numinous collective figure/Personality. (These collective figure/personalities gradually break up under the impact of civilisation/culture leaving traces sometimes difficult to recognize. But the main part gets personalised and is made an object of personal responsibility.

IN AVERSION LIES THE RISK: FORMER IS MINIMUM: LATTER MAXIMUM.

ANDRE STITT EXILES STUDIO, LONDON, FEBRUARY 1990.



FILM/VIDEO: 1979: "The big film" 8MM/ "Go Ape" 8MM/ "In Transit, video series"

1980: "The Oher Room" 8MM, "Soldier", video.

1982: "Terra Inc" 8MM/ "The Hebephrenic-food Fer Thought" video of performance at Orchard Gallery, Londonderry, N.Ireland. "6 Degree-Maximum Headroom" video of performance at Waterloo Gallery, London.

1983: "Concrete (os)" 8MM/ "Concrete (Os)", video of performance at Bel-luard, Fribourg, Switzerland. "Dogz" video/ "Kincora" 8MM.

1984: "Tourism" 8MM/ "Love Crimes" 8MM/ "Fragment-4" video/ "The Geek" video of performance at Clinker Club, London/ "Tourism", video of performance at Zap Club, Brighton.

1985: "Hot Dog...You Bet", video/ "Satellites-1", video/ "Slice of the Aks-hun", video compilation.

AUDIO WORK: 1977/79: "Ask Mother", formation of musical unit, first experiments combining multi-media, sound&visuals. Recording for Good Vibrations Records, Downtown Radio, N.Ireland. Articles/reviews in "Alternative Ulster", "Private World", "N.M.E.", Hot Press&Northern Entertainer - 11 Performances.

1981: "Janus Head", single released in Italy (MUR 001).

1982: "Thebephrenic", performance backing sound/ "Little Religions", performance backing sound/ "Notte Rossa" compilation cassette, released in Italy, (Trax 0682).

1983: "torrid" cassette compilation of solo work/ "Concrete (os)", performance backing sound.

1984: "kincora", performance backingsound/ "Tourism" performance backing sound/ "The Tourist", track on perfo-2, compilation LP/ "Love Crimes", performance backing sound/ "Fragments-4", various studio and live tapes 84/85.

1985: "Satellites-1" performance backing sound/ "Hot Dog" performance backing sound/ "Paradise Passage" performance backing sound/ "Glamour & the Geek", performance backing sound.

1986: "Night Thoughts" & "To Tara", performance backing sound.

PUBLICATIONS

1979/80: "A.K.A.F/art", nos 1.7, Belfast&London - 1981: "The Deed-Akshun for Derry & Warzone Exiles", set of 2 poster designs in limited edition of 400 published by Orchard Gallery. - 1982: "The Hebephrenic Boxed Edition", performance document, published in limited edition of 100, Portland, Oregon, U.S.A./ "Symptoms of Belief" performance pamphlet. "Reportage" book of writings, limited edition of 50/ 1983: "Kinkora", performance booklet. - 1984: "Tourism 84" edition of postcards. "Apt 8" performance booklet. "Love crimes" performance booklet. "Snuff" limited edition booklet celebrating Georges Braille. "Tourism" large format performance programme. - 1985: "P-anaphobia" performance - 1980/86 various contributions & articles to: "Cabaret Magazine", "Vox Magazine" "Laugh Postman", "Ask Ling", "Newsletter of the Church of God", "Performance Magazine", "Popular Reality" & "Circa Magazine"...



ANDRE STITT PERFORMANCE

ARTHUR POTTER

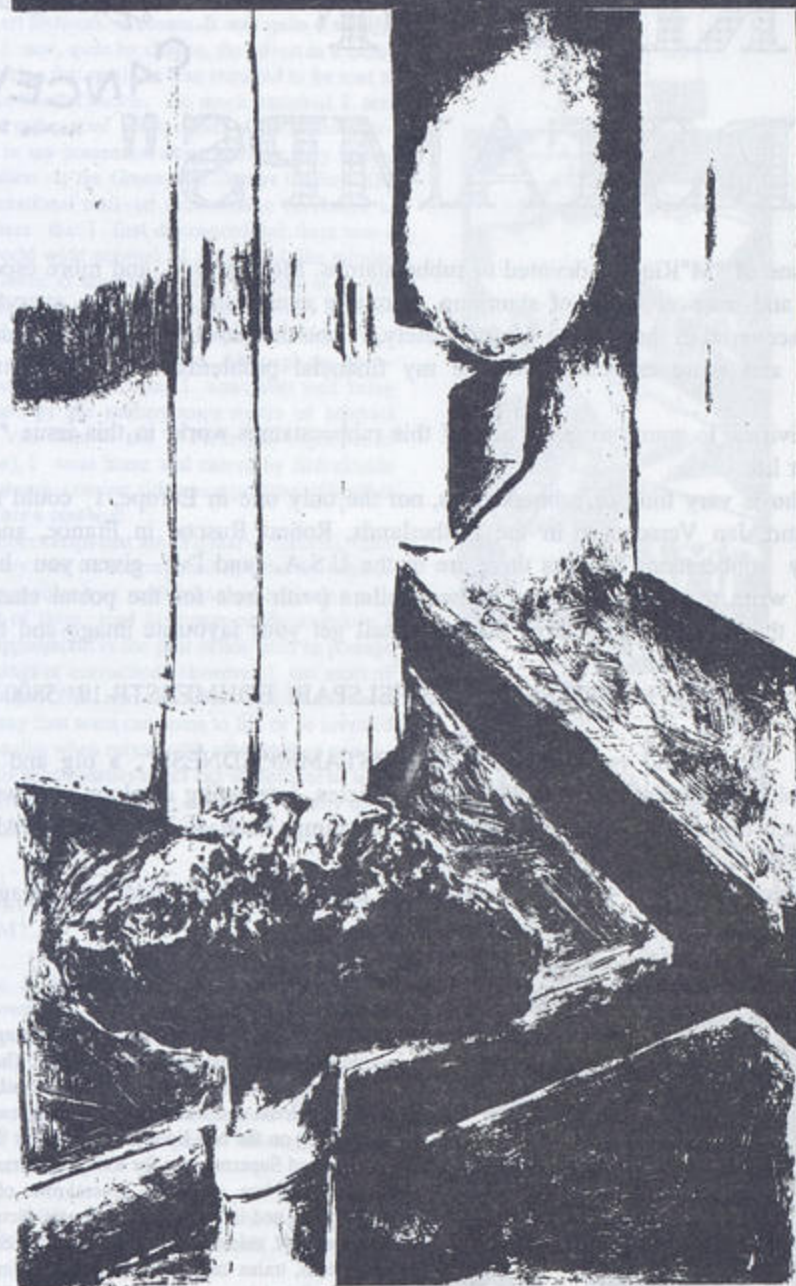


"While many folks are seeking certainty in one for or another, I find ambiguity and mystery far more compelling conditions, especially when hoofing through the domain of creativity. It seems doubts fuels doubt with an abundance of ideas.

Choice is of utmost importance in our information-laden environments, breeding survivors that wear any number of hats. My response cradles both diversity of image and means. Why not let necessity be a guide in terms of emotional expansiveness and formal concerns?

For me, there is room for all modes of endeavor: mail-art, commercial illustration, alternative and commercial exhibitions, independent music productions, etc. Opportunities for communication and response abound.

A series of works such as AT THE METEOR TABLE suggests activity, as well as passivity, curiosity and nostalgia, melancholy and most importantly, hope."



"WELCOME TO THE WONDERFUL WORLD OF RUBBERSTAMPS!"

HAND



CANCEL

Neato Stuff ©



© NEATO STUFF

"A few months ago, I wanted to print a special issue of "M°Riquet" devoted to rubberstamps. Most of you, and more especially in Europe, don't know anything about this wonderful and magical world of stamping, stamping everything you want, everything you feel next to your inner world. This is a hobby I discovered in the U.S.A.. Unfortunately, I couldn't do this special issue devoted to rubberstamps, lack of serious materials, artworks, and more especially because my financial problems which are getting now worse.

Before leaving you and stopping my publishing activities, I want to get a part of this rubberstamps world in this issue *8, letting you discover it, and maybe get a new hobby in your life.

You can read this interview with Michael Leigh who is very fond of rubberstamps, not the only one in Europe, I could tell about H.Mittendorf in W.Germany, Art.Nahpro in England, Jan Verschoore in the Netherlands, Robert Ruscoe in France, and several others I know. It is useless to tell you how many rubberstamp fanatics there are in the U.S.A. and I've given you here some interesting rubberstamp catalog addresses, you can write to them, send one or two dollars (with irc's for the postal charges) and you'll get their catalogue full of stamping imagery, this imagery is so large that you shall get your favourite image and buy some rubberstamps you want more especially.

There is a good rubberstamp shop in West.Germany which is: HEINDESIGN STEMPESPAB/ BOHMERSTR.18/ 5800 HAGEN 1/ WEST.GERMANY. (Ask for their catalogue).

If you want to know more about rubberstamps, I recommend you to buy "RUBBERSTAMP MADNESS", a big and complete magazine (very visual) from the U.S.A., a real bible about this hobby with sensible articles, interesting catalogs reviews, lots of useful infos.....and you could discover there are even big stores which sell "only" rubberstamps such as "STAMPA BARBARA" in California where you can shop for a big diversity of rubberstamps, ect.....

Take care!, if you want to be more interested in this world, it is only necessary to be more childlike, curious and imaginative, I think it's the most important thing if you want to be filled with wonder at this world.

Good luck."

(an interview with Michael Leigh)

M°RIQUET: WHEN DID YOU DISCOVER RUBBERSTAMP WORK AND WHAT DO YOU LIKE ABOUT THIS HOBBY?

***MICHAEL:** I can't remember exactly when I noticed what wonderful things rubber stamps were. Of course, I had small printing sets as a child so I knew from an early age that they could be employed to brighten up a dull page in a letter or birthday or christmas card etc.



Here in England the John Bull Printing outfit was popular for many years, still is infact. The dreadfully patriotic picture of John Bull in his red, white and blue tailcoat and waistcoat and his aggressive looking bulldog on the box lid were as firmiliar then as Batman and Superman are for todays children. Inside the cardboard box would be several rows of black rubber type and in the largest sets some picture stamps, usually of animals or scenes depicting cowboys and indians, trains cars or boats and other images easily assimilated into the play world of children. There were tweezers for picking up the fiddly type and a very poor ink pad that had to be moistened with water

to obtain a very pale and wishy-washy stamping compared with the strong inks one can obtain today. Children knew no better of course and to them the results seemed miraculous.

M^RRIQUET: WHAT KIND OF RUBBERS-TAMPS DO YOU PREFER - AND WHY?

***MICHAEL:** As an art student in the 60's I had begun writing letters and postcards to my friends scattered in other art schools around the country and embellishing the envelopes and notepaper etc...with drawings, collage and the occasional rubber stamping from old John Bull Printing sets I had found in jumble sales and flea markets. This was long before I knew anything about the International Mail-art Network of course. It was quite a surprise to me when I saw, quite by chance, the advert in a monthly art magazine that mail-art was required to be sent to an address in South London. So much intrigued, I sent some greyish, rather poor photo copies of decorated envelopes I had in my possession along and was duly invited to the exhibition at the Greenwich Theatre Gallery. The Artlink International mail-art show was a revelation to me! It was here that I first discovered that there was a wonderful world wide network of artists and like minded people who loved to send art through the mail as I did. Here too, I first saw that corresponders had more sophisticated rubber stamps made from their own designs and even carved from erasers by hand. Although no documentation was ever forthcoming I remember well being very impressed by the rubberstamps works of Michael Scott, Johan Van Geluwe and Ti Parks (the organiser of the exhibition). I went home and carved by first double sided rubber stamp - on one side was a palette and brushes and on the other a postbox!

I prefer rubberstamps that are original or unusual, that's why I make my own whenever possible, either by hand or from my own designs by a professional rubber stamp maker. As most of them tend to appear on the envelope I like images appropriate to the post office such as postage stamps, frankings or instructions. However, I use most of the rubberstamps I find, as each, no matter how mundane or boring it may first seem can come to life or be invested with new meaning when mixed with other stamps or collage work. This accumulative effect can sometimes be surprising and gives rubber stamping a magical quality quite unlike anything else in the networking world.

M^RRIQUET: HOW MANY RUBBERSTAMPS DO YOU HAVE - AND WHERE DO YOU KEEP THEM?

***MICHAEL:** I haven't counted but a rough estimate would be between 800 and 1000 I guess. They're kept in different boxes around the house. In drawers, biscuit tins and a constantly changing pile on the work table that also doubles as a dinner table so we have a terrible job every-time we want to eat, pushing back the ever encroaching tide of rubber stamps that threatens to engulf us and tumble into our food!

M^RRIQUET: YOU OFTEN EXCHANGE RUBBER STAMPS THROUGH THE MAIL - WHY?

***MICHAEL:** It seemed to me that it would be a good idea to exchange rubber stamps as they were light, and unmounted they could be slipped into an envelope and sent



Paul Jackson



Fran Rutkovsky

around the world at relatively little cost. In 1986 I started my first Rubber Stamp Exchange mainly spurred by the discovery of cheap rubber sheets in an army surplus shop. I requested that the small sheet of rubber could be cut with scissors into a servicable rubber stamp image or if the participant preferred they could use an eraser of their choice.

A hundred invitations were duly sent out and by the end of the year I had received 80 stamps which printed into a 15 page catalogue (100 times)! and sent back a rubber stamp from another artist to each participant. It was very hard work but enjoyable and surprising to see what would arrive in the next post. This year I decided to resurrect the idea but to swap new rubber stamps that I'd accumulated over the years for old ones sent to me.

M^RRIQUET: DO YOU KNOW OTHER PEOPLE INVOLVED IN RUBBERSTAMP WORK - AND DO YOU HAVE FRIENDLY EXCHANGE WITH THEM?

***MICHAEL:** Well, of course over the years I've amassed lots of contacts via the mail art network and probably 50% use rubber stamps as much as I do. Lots of them have concentrated solely on rubber stamp work and have become quite adept at wielding the scalpel. People like Jan Verschoore in Holland, Julie Hagan Bloch and Larry Angelo in the U.S.A. spring to mind. Others, like myself, use rubber stamps as an integral part of their correspondent artwork, in which copier art, collage, drawing and writing are equally important. Paul Jackson in England hasn't been making rubber stamps long but has already amassed a wonderful collection of artist portraits and witty images that doubly enhance his letters and collages. The same goes for Florida's Fran Rutkovsky who made a remarkable series of portraits of her mail art friends in her own inimitable style.

M^RRIQUET: CAN YOU EXPLAIN IN A FEW WORDS (OR A DRAWING) HOW EVERYONE CAN DO HIS/HER OWN RUBBERSTAMP?

***MICHAEL:** Hand made rubber stamps are very easy to make - even for people who've had no art training. All you need is an eraser (the harder the better) a scalpel and some patience! Like most things, the more you practice, the easier it gets, so don't be discouraged by your first efforts if they appear crude or simplistic. In fact it's better to make your first design simple and gradually work up to more complex images. Remember lettering must be back to front to be printed the right way round. Its best to draw your design onto paper first and then onto tracing paper so that when its pressed onto the eraser it will automatically be reversed. Like most relief printing methods you must cut away all the bits you do not wish the ink to pick up and print, rather like the negative in photography. Be sure to cut away from the lines you wish to leave and not undercut them else they will collapse after a short while. Use stationers endorsing ink, which comes in several colours, and put your paper onto a magazine or pile of newspapers so that the rubber stamp has something to cushion it when printing. Don't be afraid to change your design after a trial run when it's easier to see the mistakes you have made and what alterations you can make to improve your print.

HERE IS A RUBBERSTAMPS CATALOGS LISTING WHICH "METRO RIQUET" GOT FOR THIS ISSUE. EACH CATALOG FEATURES A BIG CHOICE OF VARIOUS RUBBERSTAMPS AND ACCESSORIES.

***STAMPING UP A STORM** -(P.O.BOX 76/ S.Plymouth/ NY. 13844/ U.S.A.)
Featuring mostly flowers and animals.

***CALLIGRAPHIC RUBBERSTAMPS** -(3626 Central Avenue/ San Diego/ CA.92105/ U.S.A.)
A well presented catalog only calligraphic with some imagery. Like every rubberstamp catalogue, they sell stamp pads and ink.

***KEN BROWN STAMPS** -(BOX 474/ Saxtons River/ VT. 05154/ U.S.A.)
Realistic images of busy people, some of them are swimming, others playing, or digesting a cup of coffee, reading a newspaper, taking photos, sleeping etc... with a lot of faces, all very expressive.

***CREATIX CARVINGS** -(Patricia Walsh/ RD1/ BOX 208/ Palisades/ New York 10964/ U.S.A.)
A luxurious catalog featuring ancestral engravings from the upper paleolithic to the late neolithic period in Europe, the middle East and the far East. All stamps in this catalog were originally hand carved into erasers by

ring only "Ex-libris" designs.

***GRAVEN IMAGES** -(Ronald and Louise Johnson/ 4211 Seneca/ Chattanooga/ Tennessee 37409/ U.S.A.)
A nice and pretty catalogue, their collection of rubberstamps consists mainly of original hand-carved eraser designs - then vulcanized with durable grey rubber, cushioned with red sponge rubber. These rubberstamps are pretty and naive, I like the little farm and its animals with 2 farmers + the English cottage you can construct yourself with different pieces of rubberstamps. This catalogue features a lot of folk art.

***MY FAVORITE THINGS** -(2056 Lambert Drive/ Pasadena/ CA 91107/ U.S.A.)
This catalogue covers a lot of items like flowers, scenery, animals, country, designer shapes you can use for some interesting designs and color combinations, borders, party stuff, words, Halloween with bats, spiders, webs....Christmas, etc...

***BETH CLUB -STAMPING GEAR-** (PO.BOX 2396/ Station A/ Champaign/ IL 61820/ U.S.A.)
This catalog gets a large choice of images, too, from country and nature, dinosaurs and cave critters, kids, holidays, patterns.....to letters, etc...
These designs are pretty and delightful, some of them are realistic as portraits and animals.

***ACEY DEUCY - ROCKING RUBBER STAMPS -**

pes, dinosaurs, critters, land and skylscapes, botany, avian animals, kitties and stuff, messages, caves, etc...
I recommend this company to them who are interested in designing beautiful landscapes.

***STAMP IN THE HAND** -(PO.BOX 5160/ Long Beach/ California 90805/ U.S.A.)
Most of their stamps are based on hand-carved eraser designs which give to their graphics, a naive and childish look. They feature an important choice of imagery + messages.

***RUBBERSTAMPS OF AMERICA** -(PO.BOX 567/ Saxtons river/ Vermont 05154/ U.S.A.)
This catalog includes original of various artists covering fine and delicate designs, lots of animals, and other stuff + the traditional section devoted to Halloween and Christmas that you could get in every rubberstamp catalog.

***PORTFOLIO RUBBERSTAMPS** -(11 Roosevelt Avenue/ Westwood/ N.J. 07675/ U.S.A.)
An interesting catalogue featuring the designs of two artists-painters/printmakers. The graphics are fine, not ordinary and you could get a big choice of artistic stamps, mostly in the "Myth and legend" section. We can see, this catalog tries to cover other kind of designs different from them you can get generally in the majority of rubberstamps catalogs.

Woman Hunting



RA-044 (B)

"CREATIX CARVINGS" ©



dill

fennel

garlic

"GRAVEN IMAGES" ©

Patricia Walsh. You could find "Venus of Laussel", designs of upper Egypt, Zaire, South West African sites, Algeria etc... with historic explanations for every engraving.

***HEINDESIGN STEMPSEL** -(Bohmerstrass 18/ 5800 Hagen 1/ W.Germany.)

The only European rubberstamps catalog I know and they feature a lot of interesting designs, I think everyone can get his/her favorite image, from people to portraits, animals, fantasy, comix, ex-libris designs, machines, as trains, planes, music instruments, toys, animals, insects and more.

***EXLIBRIS STEMPSEL** -(Richard Muller/ Fischers- trabe 43/ 4000 Duselndorf 30/ W.Germany.)
Another rubberstamp catalogue from Europe but featu-

(PO.BOX 194/ Ancram/ New York 12502/ U.S.A.)
Rockers can have their rubberstamps, too, and many of the stamps have photographic images. This catalog includes Juke box, Buddy Holly, James Dean, The Supremes, Chubby Checker, Roy Rogers and Dale Evans, Frankenstein, Sergeant Bilko, M.Monroe, etc...

***SYNERGISTICS** -(PO.BOX 2625/ Goleta/ CA 93118/ U.S.A.)
This catalogue presents a collection of original drawings, paper cuttings, eraser carvings and a few clip art additions.

***EARTHY IMPRESSIONS** -(PO.BOX 791/ Farmington/ NM.87499/ U.S.A.)
It is a rubberstamp company that features designs of our natural environment and others. You could get aquasca-

***BIZZARO CATALOG** -(PO.BOX 16160/ Rumford/ R.I. 02916/ U.S.A.)
I recommend this catalog to them who like curious things which are picked from a wide range of popular interests typical of the world of "Bizzaro".

***LEAVENWORTH JACKSON** -(175 Belvedere Street/ San Francisco/ CA. 94117/ U.S.A.)
I've been impressed by the delectable stamp designs of this catalog, very fine and some of their stamps have photographic images.
A big choice of designs + messages.

***RUBBERSTAMPEDE** -(2547 Eighth Street/ PO.BOX 1105/ Berkeley/ CA. 94701/ U.S.A.)

A nice and pretty catalog full of magical images. Bears/ animals/humans/alphabet sets/messages, etc... As in every rubberstamps catalog, you could get useful instructions on how to use well your rubberstamps.

***TOP DRAWER** -(RT * A02/ BOX 72 A/ Rochester/ VT 05767/ U.S.A.)

You could get an impressive choice of images in this catalog, too. I like the Fantasy section covering two strong dragons and a fabric and design art section offering imaginative combinations. A 4 piece Bamboo set could transform your entire room into an exotic paradise by stamping curtains, sheets, beds, spreads, tablecloths, wallpaper, pottery and more.

I recommend you their comic booklet featuring the work of several underground cartoonists, whose work has appeared in "RAW". This rubberstamps catalog features images by R. Crumb, Art Spiegelman, Bill Griffith, Spain, Trina, Kim Deitch, Bob Armstrong....etc.

***L.A. STAMPWORKS** -(PO. BOX 2329/ North Hollywood/ CA 91602/ U.S.A.)

This catalog features the design of the artist Larry Nielson and other very fine and detailed images.

***LASTING IMPRESSIONS** -(Kathy Duff/ 1056 Walter Avenue/ Tustin, CA. 92680/ U.S.A.)

"The lasting impressions" rubber stamps were developed with the animal lover and this catalog includes only beautiful renditions of dogs, cats, plants and other animals. They are realistic and detailed images and I recommend this catalog to them who like animals.

***ORANGE RUBBERSTAMP COMPANY** -(59 Bacon ST/ Orange/ MA. 01364/ U.S.A.)

A big catalogue featuring an impressive choice of designs from original drawings + a pretty section to "Miniature" art stamps!.....a funny catalog. The second one is featuring mostly popular images all very interesting and useful for several combinations. An impressive choice. Some of their stamps have photographic images. The third one presents impressive images from "The Uncle Wiggily and friends" by the author Howard Garis. This catalog is not common, indeed.

***INKLING STAMP CO.** -(Post office Box 40195/ Santa Barbara/ CA. 93140/ U.S.A.)

It is their first master catalog, incorporating all three of their lines of stamps, all very great - 1/ INKLINGS featuring original designs (mostly by Lynn Richardson). 2/ FOUNDLINGS featuring a collection of found art. 3/ WORDLINGS providing sayings for all occasions. The images are delightful, graphically interesting which make this catalog not ordinary. I like the messages section featuring sayings by different people, personalities and others.

***PERSONAL STAMPEXCHANGE INC.** -(345 SO/ MC Dowel Blvd * 324 Petaluma/ CA. 94952/ U.S.A.) A coloured and luxurious catalog as a big magazine featuring a quality and beauty of stamps. Some of them are very big and everyone is attractive and beautiful. They sent me another one featuring only a big choice of Christmas/Hearts&folk/Halloween....stamps, etc. This catalogue is wonderful, plenty of attractive images making you excited and embarrassed with your choice. I like this one.



© LEAVEN WORTH JACKSON



That's It!
BIZZARO STAMP ©

***ALL NIGHT MEDIA RUBBERSTAMPS** -(BOX 2666/ San Anselmo/ CA. 94960/ U.S.A.)

Another luxurious and coloured catalog already attractive to your eyes, featuring a big choice of stamps, and accessories, rubberstamps sets and stamps on wheels + others. This is another catalog which will make you excited and embarrassed with your choice, too. I've already bought some stamps and ink to this company which is friendly and honest. I recommend you their "stamp a face"/"creature features" which is a stamp art set offering endless possibilities for creating your own monster maybe your portrait (!). Each set includes 28 rubber-mounted stamps + non toxic ink pad.

***STAMPINKS UNLIMITED - GRAPHIC RUBBERSTAMPS** -(8383 Mentor Avenue/ Mentor/ Ohio 44060/ U.S.A.)

They feature a big choice of images, most of them are very artistic and fine, you could find the biography of each artist at the back of the catalog. I like their section featuring symbols from the Indians of the Greater Southwest and others + their "Carousel stamps", very impressive.

***CIRCUS STAMPS** -(PO. BOX 250/ Bolinas/ California 94924/ U.S.A.)

I recommend this luxurious catalog to them who are interested in circus, every stamp offering unlimited creative combinations. You could get clowns, lions, tigers, performers, a big circus wagons set. They sent me a set of their stamps which are great, constructed of the fine quality natural red rubber mounted on finished maple blocks. They are large and each stamp can help you to create quickly a big circus as you want.

A good work, indeed.

***STAMP MAGIC** -(PO. BOX 60874/ Long Meadow/ MA. 0116/ U.S.A.)

This coloured purple catalog is featuring mostly popular images with decorative initials and story book initials. A big choice of images, too!

For more infos about the rubberstamps, you can get various magazines on this theme, as :

***RUBBERSTAMP MADNESS/ PO. BOX 6585/ ITHACA/ NY. 14851/ U.S.A.**

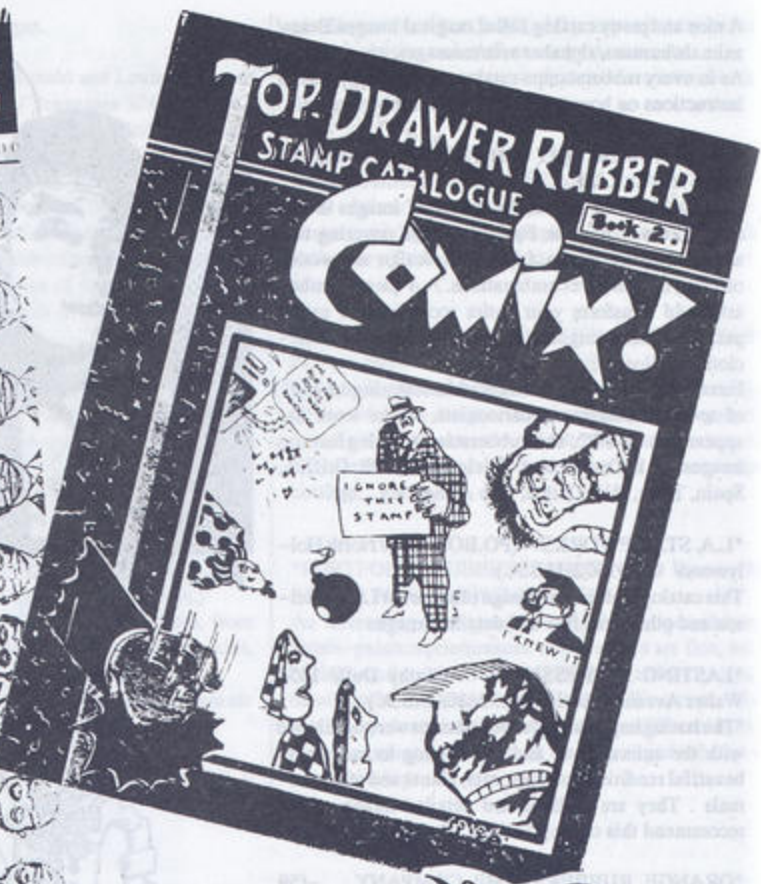
***THE RUBBERSTAMP FOLIO/ 4040 GRAND VIEW BL/ SUITE 67/ LA. CA. 90066/ U.S.A.**

***THE RUBBER FANZINE/ PO. BOX 2432/ BELLINGHAM/ WA/ 98227.2432/ U.S.A.**

***NATIONAL STAMPAGRAPHIC/ 1952 EVERETT STREET/ N. VALLEY STREAM/ NEW YORK 11580/ U.S.A.**

RUBBERSTAMP MADNESS

NO. 11 JULY/AUGUST 1990 PRICE \$4.00



• 605-F © TYCHINE



• 606-F © TYCHINE



• 698-J



• 611-J



• 612-E



© TOP DRAWER RUBBER STAMP



• 607-F



• 699-F



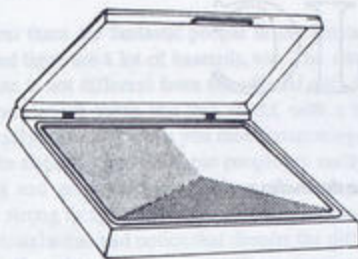
• 700-H



• 701-H



TOP DRAWER RUBBER STAMP ©



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Your "Fan Mail" will arrive somewhere over the rainbow in a spectrum of red, blue and yellow. With three vibrant colors, your creations are always impressive, always unique. Custom made for Bizzaro, the colorful choice for fans everywhere. Pad measures 3 1/2" x 4". Re-inkers available in 2 ounce bottles with brush cap. (non-toxic)

- #890 RAINBOW PAD \$4.95 each
 - #R-890 RAINBOW PAD RE-INKERS
set of three (red, yellow, blue) \$8.85 per set
 - #RPK-890 RAINBOW PAD KIT (1 pad and 3 re-inkers) .. \$11.98
- Save \$1.82



SAVE!

PUT MAGIC IN YOUR MAIL!
Magic Powder makes sparkling impressions easy (Buy all 8 colors and save \$4.65)
Cast a spell over your friends and family with glittering embossed creations. Just a dusting of this magic powder on a stamped impression and voilà... a vision in gleaming metallic will appear. Powders

come in 1 ounce bottles (good for hundreds of impressions).
Directions for use on bottle.
Colors available: GOLD, SILVER, COPPER, WHITE, GREEN METALLIC, RED METALLIC & BLUE METALLIC, CLEAR (Clear gives a shiny overcoat to the stamped image).

- #830 EMBOSSING POWDER, please specify color ... \$2.95 ea.
- #K-830 MAGIC POWDER KIT, 1 each of all 8 colors ... \$18.95

BRUSH MARKERS

Is it a brush or a marker? Both! Actually, these pens are a stroke of genius. Nib is resilient and flexible, creating thin and thick strokes as you write. Makes handwriting dashing. Shown actual size. Waterbase, odorless in 12 brilliant colors: SKY BLUE, PINK, PURPLE, GREY, LIME, YELLOW, ORANGE, BROWN, GREEN, BLUE, RED or BLACK.

- #NBM-865 BRUSH MARKER,
please specify color



\$1.19 ea.

FANCY COLORS (non-toxic)

Stamp pads in 14 delightful tints with names that sound good enough to eat. Pads measure 2 1/4" x 3 1/2". Re-inkers available in 2 ounce bottles with brush cap. Please specify color: TURQUOISE, BLUE, LAVENDER, PURPLE, DEEP BLUE-GREEN, GREEN, LIME GREEN, RED, BURGUNDY, HOT PINK, ORANGE, YELLOW, BROWN, BLACK.



- #894 FANCY COLORS (felt pad) \$2.95 ea.
- #R-894 FANCY PAD RE-INKERS, specify color ... \$2.95 ea.
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#812 JUMBO PAD

(3 1/4" x 6 1/4") in BLACK ONLY

..... \$3.95 ea.

Use with large stamps like #417, Film Strip.

DON'T FORGET STAMP HYGIENE!

AERO STAMP CLEANER

This all-purpose stamp cleaner is a must for all stampers. Stamp hygiene is twofold. It removes dried ink particles from the rubber and thus maintains the fine detail in the stamped image. Equally as important, having a clean rubber stamp insures the purity of the color in each stamp pad and prevents muddy colors from developing from ink residue. The dabber top allows the cleaner to be applied directly to the rubber, making cleaning as spontaneous as stamping. Fast-drying solvent leaves no oily residue. Two ounces is a lasting supply.



- #817 AERO STAMP CLEANER \$2.75 ea.

MARVY MARKERS

Ever wonder how people get a stamp to print in 3 or 4 colors? Marvy Markers let you put the color just where you want it. Use them instead of a pad to apply colors directly onto the rubber. Make the "Scotty" black and his coat red. The markers come in a metal tin and there are 12 colors: GREY, LIGHT BLUE, LIGHT GREEN, PINK, VIOLET, ORANGE, BROWN, YELLOW, GREEN, BLUE, RED and BLACK. Nib is shown here actual size



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© "PERSONAL STAMP EXCHANGE."

INSANE MUSIC

with details on their new tape: "HUMAN FLESH"-(Life in reverse/Meditations and fears) - ** See the audio reviews section.

INSANE LABEL - HOW THINGS HAPPENED?

-The idea began in 1980.....Alain NEFFE was playing seven different groups, (Pseudo Code, Bene Gesserit, Human Flesh, Cortex, Japanese Genius, Subject, I Scream).

PSEUDO CODE had a deal with SANDWICH RECORDS, the others didn't.

After several attempts to find other labels, a compilation with all 7 groups was released on SANDWICH under the name "INSANE MUSIC FOR INSANE PEOPLE VOL.1". After SANDWICH went bankrupt, GRAFIKA AIRLINES released "INSANE MUSIC FOR INSANE PEOPLE VOL.2&3" followed by CORTEX, I SCREAM, 4 IN 1 tape, a BENE GESSERIT single and the 4 IN 1 VOL.2 compilation L.P. GRAFIKA joined with some other active people and founded DIRECT IMPACT ASSOCIATION. But D.I.A. was too ambitious, too slow, and neglected personal contacts. This led to the collapse of the organization. During this time ALAIN NEFFE continued to promote and record the 7 groups, now known as the "INSANE" groups. So when he decided to start his own label, he called it INSANE. In January 1984, the label became official (trade register, s.o....). PSEUDO CODE's manager NADINE BAL joined and they began to put together the INSANE mail order distribution.

INSANE is now independent....everything is done by ALAIN NEFFE and NADINE BAL. They compose, write songs, arrange, mix, make master tapes (compilation tapes, records), duplicate cassettes, create all the graphic and photographs, promote, deal with the press and radio, write letters, distribute to record stores and by mail order, and book, promote and produce concerts. They also write press releases, compile discographies and assemble the catalogs.

A hard job after regular working hours (they both have day-jobs).

M^oRIQUET: ARE YOUR GOALS CHANGED FROM THIS TIME TO NOW?

*ALAIN

—We have not changed too much, we started to do only music for our pleasure, we distributed the bands which we played in (there were seven bands), and so, we saw there were a lot to do, there were many people in the world who were doing the same thing we did and it was necessary to know each other and we started to get this idea to do an international compilation.

We did an "Insane" compilation in 1989, others in 1982/83, which featured several people from the international scene. Our goals were to promote the music we liked, and contribute to this big alternative and international movement.

We even distributed tapes by people whose tastes were different, except we shared with them ideas and opinions. We dreamt to live on our music, it was our big dream and I've realized all that for two years since 1985 to 1987. First off, I had a job and this job got me what I need for life + "INSANE MUSIC" got me a part, too. It was good because we didn't have any losses and we earned money, so we could live well enough.

The business got bad after our actual situation, that is to say, very weak. I think people don't enjoy today, alternative music, and we now live in a bad period. The "INSANE" goals stay the same, but we are obliged to distribute less stuff because we know it will be difficult to sell well, but we do always what we like. We have decided to do one or two concerts per year with BENE GESSERIT, and choose them consciously.

We went to Norway last year, and we hope to go to Portugal this year.



M^RRIQUET: WHY HAVE YOU DECIDED TO EXPRESS YOURSELF THRU THE ALTERNATIVE SCENE?

•ALAIN.

-It is not a choice, it is more especially because the official scene rejects us and doesn't like our kind of music. I would like our music to be distributed on a big label, without changing anything on our music, wishing success and so communicate our kind of music to a larger audience, earning more money.

M'Riquet: DO YOU THINK BUSINESS AND MUSIC CAN LIVE TOGETHER? - AND HOW DO YOU DO FOR FINANCING YOUR MUSIC? - FROM YOUR EXPERIENCE, DO YOU THINK SUCCESS AND MORE MONEY CAN MAKE YOUR ART BETTER?

*ALAIN.

—I can't tell you now that business and art can live together without problems. Personally I do everything for "INSANE MUSIC", I'm the musician, the technician, the author, the business man.....and doing business is boring, tiring...!. It is why I've stopped for doing better a more creative work after two years of professionalism.

I hate the showbusiness, I consider that music and business can't live together and I can see this situation is now getting worse. Several years ago, there were the HIPPIES, and these people wanted to change lots of things, they could a little, unfortunately, these people have disappeared, destroying themselves.....I don't know...

Politicians think only of business, money and they are not interested in art.

We pay our music by our job. Nadine and myself work which helps us to have enough money for the "IN-SANE MUSIC"s projects.....But the lack of money stop our projects.

It is difficult to say that money can bring your art better because we don't know this kind of situation, we never have been famous, we never earned much money, so I don't have any ideas about this experience. I think money can help at the beginning, but this situation can be stifling at the end because it cuts us from the reality....

Indeed, I have difficulties to answer your question well because I didn't get any experiences about this subject.

M^RRIQUET: WHAT ARE YOUR EXPERIENCES YOU GOT FROM YOUR PRODUCTION AS MUCH IN YOUR DAILY LIFE AS EVER IN MUSIC?

*ALAIN.

-We have learnt the precariousness of life. We have learnt people don't enjoy always what you like. It happens sometimes I do very easily music, without depth which people like better.

We worked with some bands, labels, we created an association next to the one "Loi de 1901" in France. We had often financial problems, and lots of disappointments, we learnt to mistrust people.....And after

such problems, I've decided to conduct myself "IN-SANE MUSIC" with Nadine and we mistrust more people.

We learnt there are fantastic people in the alternative scene and there are a lot of bastards, too. The alternative scene is not different from the official one, it is a microcosm which looks like this world, with a lot of superficial people, but when you meet interesting people in the alternative scene, these people are really interesting and great, they are often passionate people who do strong things. What is wonderful is to see this international scene and notice that despite the different cultures, there is a common way. These international tapes create really a world-wide music. French people talk only now about a cultural interbreeding (but French are always too late!) while this cultural interbreeding exists for a long time, and it started with these international tapes, about for ten years. It is a real universal language which I find very positive.

Our contacts thru the world bring us in connection with people and it is something very strong and alive. A lot of years ago (1981/82/83), the alternative scene was very alive in Belgium, it was easy to have concerts and the medias were very open to everything alternative, it was a strong period. At this time, I was singing with "PSEUDO CODE", we could distribute 2 LP. which were sold very quickly. I think this period may come back, it is necessary to be patient. Music enriches our daily life. I consider my music as a therapy which helps me to live.

M^RRIQUET: WHAT DO YOU THINK OF THE ESTABLISHED AND CONTEMPORARY MUSIC?

***ALAIN.**

-I don't like this music we can hear often on the radios, it is only commercial and consumable. It's shit. I'm not interested in this kind of music.

I dislike the established and contemporary music (this one from Boulez and others...), and I hate their processes which are only intellectual and cold without any emotion. This music is only technical. These people get a lot of qualifications and they believe they can do everything, it's full of snobbery what I dislike!

Generally, I don't like people who take themselves seriously, and I dislike the lack of emotion from these people. I think they are more feelings and emotions in the alternative music while there is nothing in this contemporary music, only technic, however I think technicians in the alternative music are better and ingenious!

M^RRIQUET: DO YOU THINK MUSIC IS VITAL? - WHAT IS "SILENCE" FOR YOU?

***ALAIN.**

-Of course, music is vital. I've already told you music is a therapy for me.

I started to listen to music only, it was a refuge. Music is another world, it is a door open to other people...

I created after my own music which is very important to me and I'm afraid of being deaf one day.

Silence? - It's sometimes necessary, I like Silence to be so complete than it may be palpable, Silence helps me to go back to music, Silence is a rest, too. Anyway,

Silence is never complete, it is impossible to express this whole silence when there are always noises in life, for example your heart beats and other noises.....

M^RRIQUET: CAN YOU DESCRIBE YOUR MUSIC IN SOME WORDS, HELP US TO FEEL IT, TELL THE INSTRUMENTS, VOICES YOU USE.

IF I TELL YOU (about "Human Flesh"), YOUR MUSIC COVERS A BIG MYSTERY THAT IT IS EVEN DIFFERENT FROM THE OTHER ALTERNATIVE MUSICS, AT THE SAME TIME, POETIC, EMOTIONAL, INDEFINABLE - NOT SHOCKING, NOT PROVOCATIVE, BUT DEEPLY MOVING, AND RICH....WHAT DO YOU SAY? - I'VE BEEN VERY IMPRESSED WITH THE VOICES YOU USE IN YOUR MUSIC, TOO - CAN YOU TALK ABOUT?

***ALAIN.**

-Hem!, what can I answer after all these compliments, full of understanding?!.....Indeed, I think you have well felt what I wanted to express thru the "Human Flesh" music, what I wanted to communicate.

It is always very difficult to talk about his own creation, mostly when it is very personal, and "Human Flesh" is completely personal - what it is strange, because lots of people have contributed to this music. I've told you my music is a therapy which more especially brings her different and from the beaten track. I try to avoid any brutality, the "Human Flesh" music is sometimes aggressive but never rough. It is mostly emotive and I don't think to express something provocative, not being like that.

We have chosen to use voices in "Human Flesh". We started with "Pseudo Code" which has stopped when "Human Flesh" came. The processes were the same but a little different, to become really "Human Flesh" which is more emotive, and I could see I've used a lot of female voices (I've been always interested in female voices), interested in language, too, indeed "Human Flesh" is a linguistic music, full of languages, full of music.

I wanted to use foreign languages for their musicality, I got lots of difficulties because I know too few foreign languages, then I got this idea to write my own text which I made translated into a foreign language, so when I hear a Japanese person singing my own text, I know what it is, and I can create the music depending the text and the language's musicality.

I'm more and more impressed with the human voice.

M^RRIQUET: CAN YOU TALK US ABOUT THE PUBLIC REACTION? - DO YOU THINK SOME COUNTRIES FEEL BETTER YOUR MUSIC? - DO YOU THINK PUBLIC IS NECESSARY IN YOUR ART AND WHAT INFLUENCE IT HAS ON YOUR WORK?

***ALAIN.**

-The public reaction to "Human Flesh" has been positive - except only criticisms from France because lots of French people don't like the use of magnetic tapes in

a wrong side.

Generally "Human Flesh" is more liked in the U.S.A.....while "Bene Gesserit" is more liked in Europe, more especially in Germany, the Netherlands...."Human Flesh" is completely liked in the U.S.A., and has been often asked by the audience of the American and alternative radios.

I think "Human Flesh" may be liked everywhere in the world because this music is universal and calls your emotions, there is nothing intellectual, it is only an emotional music which people can enjoy if they let them open to their feelings.

At the beginning, I don't think public is necessary, we do music by need. I often distribute my work after 3 years or more, some bits of work are forgotten...Public is necessary because it helps by its comprehension and it is important!

We can do a lot of things alone, but it happens one day that you need to communicate and share your work, then public is important.

I like people who listen to my music, I try to not disappoint them, without being influenced.

***NADINE.**

-Indeed, "Human Flesh" is either liked, either hated, the opinions are categorical. It is difficult with "Bene Gesserit".

We got a lot of concerts in the Netherlands, few in Belgium, and never in France and Germany so we can consider the Netherlands feel better our music than the others countries.

Last year, we had a concert with "Bene Gesserit" in Norway, we hope to have soon another one in Portugal and Germany.



M^RRIQUET: WHY THIS TITLE "HUMAN FLESH" /LIFE IN REVERSE/MEDITATIONS AND FEARS?"

***ALAIN.**

- "Human Flesh" is a C60 tape, it mixes 2 tapes which have been distributed in the U.S.A. one year ago. The first one was called "Life in reverse", the second one: "meditations and fears"...

The processes are different.... "Life in reverse" is worked with the wrong side of magnetic tape. I like and I've always liked using this wrong side of magnetic tapes, I've a lot expressed this technic in "Human Flesh", I wanted to demonstrate to people that it is possible to do good things with this technic.

"Meditations and fears" is different and it is composed with 2 pieces. First off, the title comes from collages, bands effects which are frightful and meditative and can explain this title "Meditations and fears".

I collect everything I find on my 8 track, it may be bits of noises or voices and I try to collect all that and create the atmosphere which I want, and these several years of work are produced in one day.

M^RRIQUET: SINCE THE TIME I KNOW INSANE, I CAN SEE YOU ARE ALWAYS BOTH. HOW DO YOU WORK TOGETHER?

***NADINE.**

-Indeed, we don't work often together except for "Bene Gesserit" which is our "duo". Alain is completely involved with "Insane Music" and does everything about.

To live in the same studio at home makes easier our work, too.

***ALAIN.**

-We are both different. "Bene Gesserit" is a meeting, and sometimes a struggle. We have the same goals but we get them differently.

I do the music for "Bene Gesserit" when Nadine works the voices and texts, she plays sometimes instruments. I write sometimes texts for "Bene Gesserit" which Nadine likes to transform and cut....

M^RRIQUET: CAN YOU TALK ON THE EXPERIMENTAL, ALTERNATIVE MUSIC IN BELGIUM, AND HOW IT IS RECEIVED?

***NADINE.**

-Musically, there is nothing in Belgium. A lot of time ago, there were clubs, several bands and the alternative scene was alive but things have changed and it is impossible to have concerts here, to be well paid, to have publications, etc.... So most of the musicians work at home, and send their music abroad, but they are unknown in Belgium.

There are no medias open to the new music, either rock or pop...

***ALAIN.**

-There are some zines, maybe two or three....

On the 1980's there were a lot of alternative magazines, radios open to the alternative music and some TV programmes open to rock. Unfortunately this situation has stopped. Rock in Belgium is criticized and done down.



M^RRIQUET: WHAT DO YOU REPROACH TO THE INTERVIEWS AND THE MINE, TOO?

***NADINE.**

-We do like interviews and we are hoping for others.

***ALAIN.**

-It is well to be far away from the beaten track, to answer questions which let you express other things than stupidities and platitudes and your interview is good enough to me.

M^RRIQUET: OTHER COMMENTARIES? - CAN YOU TALK ON YOUR PROJECTS?

***NADINE**

-I'm painting for two years and I'm looking for a space in Paris. Contact me.

***ALAIN.**

-For now, I've yet 3 hours of music (about "Human Flesh") which have not been recorded and I'm always mixing and should get even 4 hours of music.

RRRrecords (an American label), asked me to do an album one year ago, but I'm waiting, I don't feel still this album for now. I continue to contribute to some compilations, a Japanese one covering a part of "Human Flesh" and "Human Dance" ("Human Dance" is superficial, less emotional), a part of "Bene Gesserit", other two bits of "Human Flesh" will be on another German compilation (Label "SDV" from Dusseldorf), etc....

I get a lot of invitations to compilations, but being preoccupied with this "RRRrecord" label, I didn't have made a lot for a time, I would like to realize this album.

I've decided to do a compilation for "INSANE" which the theme is "Samantha Fox", this famous pop singer from England. I've already got enjoyable and funny stuff about from people less or more known. This tape should be distributed about September.

We have another project about "Bene Gesserit", an album in French which title will be : "Parlez vous français?"





FRENCH/FRANCAIS.

EST CE QUE LES BUT D'INSANE ONT EVOLUE ET CHANGE AVEC LE TEMPS JUSQU'A AUJOURD'HUI?

***ALAIN:** Les buts de l'époque n'ont pas tellement changé, au début, nous faisons surtout de la musique pour nous faire plaisir, on diffusait les groupes dans lesquels on jouait (il y en avait 7) et tout de suite, on s'est aperçu qu'il y avait des choses à faire, qu'énormément de gens dans le monde, faisaient la même chose que nous et qu'il était important de se faire connaître et de connaître, d'où l'idée fut de faire une compilation internationale/ **INSANE COMPILATION (1981)/(1982)**..... regroupèrent des gens de la scène internationale. Le but était de promouvoir la musique que l'on aimait, de participer à ce grand mouvement alternatif, international. Nous avons sorti des cassettes de gens n'ayant aucun rapport avec nous, sinon une similitude de pensées et d'expression. Notre grand rêve à l'époque était de vivre de la musique, et là, j'ai réalisé avec **INSANE**, ce fantasme pen-

dant un peu plus de deux ans, entre 1985 et 1987. D'abord, j'avais un métier, et ce métier me rapportait la moitié de ce que j'avais besoin pour vivre, et **INSANE** me rapportait la moitié aussi. C'était pas mal car nous faisons aucune perte et de plus nous gagnions de l'argent ce qui nous permettait de vivre raisonnablement. Après ces dates, le marché a décliné pour arriver au point où il en est maintenant, c'est à dire très faible. La musique alternative n'intéresse plus beaucoup de gens, et à mon avis, on est un petit peu dans le creux de la vague. Les buts d'**INSANE** restent les mêmes mais nous sommes un petit peu en hibernation et nous sommes obligés de sortir moins de produits car nous savons qu'ils seront difficilement vendables et que nous ne pourrions pas rentrer dans nos frais. Mais on fait toujours les choses qui nous plaisent, on a d'ailleurs décidé avec **BENE GESSERIT**, de ne faire que 1 à 2 concerts par an, de les choisir très consciencieusement. L'année dernière, nous sommes allés en Norvège, cette année, nous espérons aller au Portugal.

POURQUOI AVOIR CHOISI DE T'EXPRIMER EN-DEHORS DES COURANTS OFFI-

CIELS? - PENSES TU QUE COMMERCE ET MUSIQUE OU ART PEUVENT COHABITER ENSEMBLE? - ET COMMENT FAITES VOUS (NADINE ET TOI) POUR FINANCER VOTRE MUSIQUE, PENSES TU QUE LA CELEBRITE ET GAGNER BEAUCOUP D'ARGENT SOIENT UN NERF STIMULATEUR POUR CREER?

***ALAIN:** Ça n'est pas un choix si nous nous exprimons en dehors des courants officiels, c'est surtout parce que ces courants officiels ne veulent pas de nous, de notre genre de musique. Mon rêve serait de sortir, de diffuser la musique que nous faisons, telle qu'elle est, inchangée, sans aucunes formes de concessions sur une marque, et que cela marche, et que beaucoup de gens puissent écouter notre musique et l'apprécier, qu'on puisse vivre de notre musique, très bien. Dans l'état actuel des choses, je ne pense pas que commerce et art puissent cohabiter sans problèmes. A mon niveau, par exemple, **INSANE**, c'est pour l'instant, moi, et depuis longtemps, je suis à la fois le tech-

nicien, le musicien, l'auteur, le technicien de studio, le business man qui essaie de vendre et de promouvoir sa musique....et le fait de faire du commercial est castrateur et épuisant, et c'est pour cela qu'après 2 ans de semi-professionalisme, j'ai décidé de me tourner mieux vers ma création.

En parlant du showbusiness, dans toute sa splendeur, là, je considère la cohabitation entre art et commerce, INCOMPATIBLE, et je m'aperçois que cette situation va en s'empirant.... Il y a quelques années, des gens comme les HIPPIES, ont voulu changé les choses, y sont arrivés en partie, ont réussi certaines choses - malheureusement, ces gens se sont détruits, ont mal vécu, mal vieilli....etc...

Les gens qui sont au pouvoir actuellement, ne pensent qu'à l'argent, et ne pensent pas du tout à la création et à l'art....

Nous finançons notre musique en travaillant extérieurement, Nadine et moi avons un travail ce qui nous permet d'avoir l'argent de base, ce qui nous permet de financer les projets d'INSANE, mais ce manque de moyens financiers stoppent nos projets et on évite de s'endetter, on a toujours essayé d'aménager notre vie privée, notre vie professionnelle et notre vie musicale, maintenant tout cela en harmonie.

Il est difficile de dire que l'argent soit un nerf stimulateur pour créer, car c'est une situation que nous ne connaissons pas du tout, nous n'avons jamais été célèbres, nous n'avons jamais gagné beaucoup d'argent, et je n'ai aucune idée. J'ai l'impression que dans un premier temps ça peut aider, mais cela peut devenir à la fin castrateur, car on perd la relation avec la réalité. J'avoue avoir des difficultés à répondre à ta question n'ayant jamais expérimenté ce côté de la vie.

QUELLES SONT TES EXPERIENCES ACQUISES DEPUIS CES ANNEES DE PRODUCTION AUTANT AU NIVEAU DU QUOTIDIEN, QU'AU NIVEAU DE TON EVOLUTION DANS LA MUSIQUE?

*ALAIN: Nous avons appris la fragilité et la précarité des choses. Comme par exemple, on s'aperçoit que ce ne sont pas toujours les choses qu'on aime qui plaisent aux gens, c'est bizarre....Musicalement, il y a des morceaux que j'aime énormément, mais que les gens n'aiment pas, et d'autres choses que je fais très facilement, pas profondes, et les gens ont l'air de mieux les apprécier. Au niveau humain, on a fait partie de certains groupes, on a été sur certains labels, on a formé une association à but non lucratif, proche de la loi de 1901 en France, on s'est fait flouer pas mal de fois au niveau financier, on a eu pas mal de déceptions et on a appris à ne pas trop se fier à tout le monde, et c'est pour cela qu'après ces problèmes, je me suis entièrement occupé d'INSANE, tout seul avec Nadine, et on ne se fie plus à personne.

On a appris aussi qu'il y avait beaucoup de gens formidables dans l'alternatif, mais qu'il y avait aussi de véritables salopards, des exploiters qui profitent des gens paumés. L'alternatif n'est pas différent, c'est un microcosme à l'image du monde.....Disons qu'il y a plus de gens biens dans ce milieu, mais qu'il y a un bon nombre de gens creux et inintéressants.

A part que les gens intéressants que l'on rencontre dans l'alternatif sont vraiment très intéressants et font des choses à fond, ce sont souvent des gens passionnés qui,

avec peu de moyens, font des choses extraordinaires. Ce qui est agréable, c'est aussi cette scène alternative internationale et de s'apercevoir qu'en dépit des différences de peau, et de cultures, la base reste la même.

Ces alternatifs en cassette font vraiment une musique mondiale - En France, on parle actuellement de métissage culturel (mais les français sont toujours en retard) alors que ce métissage culturel existe depuis longtemps, et cela existe depuis l'éclosion des cassettes, ça fait au moins 10 ans!!.

C'est un véritable langage universel que je trouve très positif.

La scène alternative en Belgique a été très vivante (1981/82/83) et avec très peu de moyens, on réussissait à toucher le public, à passer en radio, TV, et à faire des concerts. Cela fut une période superbe. A l'époque je chantais dans "Pseudo-code", et on enregistrait sur un 2 pistes. On a sorti 2 LP qui se sont vite vendus, ont été diffusés immédiatement, une cassette s'est très bien vendue, cela a été très positif, je pense que c'est une période qui peut revenir, et qu'il est nécessaire d'être patient.

Notre quotidien est enrichi par la musique que l'on fait. J'ai toujours considéré la musique que je fais comme une forme de thérapie, ça me permet de trouver un équilibre dans la vie quotidienne.

QUE PENSES TU DE LA MUSIQUE CONTEMPORAINE DITE OFFICIELLE?

*ALAIN: La musique qui nous est imposée par les médias, qu'on entend souvent à la radio est pour moi, nulle. Je n'aime pas. Probable que ces gens ont quelque chose à dire et il m'est difficile de la juger. J'ai passé l'âge des avis préremptatoires, il y a 5 ans, j'aurais dit que c'était de la merde, maintenant, je dirais, c'est autre chose, et quelque chose qui ne m'intéresse pas, ça n'est que du commerce, au même titre qu'un banal objet de consommation.

Quant à la musique classique contemporaine du genre Boulez & co, je n'aime absolument pas la démarche, qui est hyper-intellectuelle, sèche et froide, sans aucune émotion. C'est uniquement de la technique. Ces gens sont très diplômés et pensent pouvoir se permettre n'importe quoi. Il y a de plus un snobisme là-dedans qui me déplaît beaucoup. En général, je déteste ces gens qui se prennent trop au sérieux, et j'en aime pas ce manque d'émotions de leur part. Je crois que dans la musique alternative, il y a par contre pas mal d'émotions, alors qu'il n'y a rien dans la musique classique, c'est uniquement de la technique, et encore, je crois que les techniciens de l'alternatif sont parfois plus doués et ingénieux.

PENSES TU QUE LA MUSIQUE SOIT "VITALE" - QUE REPRESENT LE SILENCE POUR TOI?

*ALAIN: Naturellement que la musique est vitale. Je te l'ai déjà dit, la musique est pour moi, une thérapie. Au départ j'écoutais seulement de la musique, c'était un peu, un refuge. La musique est un autre univers, c'est une porte ouverte sur d'autres personnes. A présent, j'en ai fait, comme une sorte de thérapie et la musique fait partie de mon équilibre, elle est très importante, et la pire des choses serait que je devienne sourd.

Le silence? - il est parfois nécessaire. J'aime parfois que le silence soit tellement silencieux qu'il en devienne palpable, et ce silence me permet de retourner à la musique. Le silence est un repos. Ceci-dit, il n'y a jamais de silence totale, on n'est jamais réellement dans le silence, et je n'ai jamais eu l'expérience du silence totale, il y a toujours un bruit de moteur, le bruit de son propre cœur, par exemple....

POUR CEUX QUI N'ONT PAS LA CHANCE D'ECOUTER TA MUSIQUE PENDANT L'INTERVIEW, PEUX TU PAR DES MOTS, NOUS LA FAIRE RESSENTIR, AVEC LES INSTRUMENTS, LES VOIX UTILISEES. ET SI JE TE DIS QUE TA MUSIQUE PORTE UN TRES GRAND MYSTERE EN ELLE,, QU'ELLE SE DIFFERENCIE MEME DES COURANTS DE LA MUSIQUE EXPERIMENTALE ET INDEPENDANTE, QU'ELLE EST A LA FOIS POETIQUE, EMOTIVE, INDEFINISSABLE ET PAS DU TOUT CHOQUANTE NI PROVOCATIVE, PLUTOT BOULEVERSAnte ET INTERIEUREMENT RICHE.....QUE ME REPONDSTU? - AUSSI, J'AI ETE TRES IMPRESSIONNEE PAR L'UTILISATION DES VOIX DANS TA MUSIQUE - PEUX TU NOUS EN PARLER?

*ALAIN: Hum!, que répondre à autant de compliments, et de gentillesse et de compréhension. Oui, je pense que tu as bien senti ce que je voulais mettre dans "Human Flesh", et ce que je désirais communiquer.

Bref, c'est toujours très difficile de parler de ce que l'on fait, surtout lorsque c'est très personnel, et "Human Flesh" est très personnel. Ce qui est étrange car énormément de gens ont participé à "Human Flesh". Je l'ai déjà dit, cette musique est thérapeutique, personnelle, ce qui la rend sans doute très différente et hors des sentiers battus. J'essaie d'éviter la brutalité, la musique d'"Human-Flesh" est parfois agressive mais jamais brutale. Elle est très émotive, puisqu'elle est le fruit d'émotions s'exprimant par la musique. Je ne crois pas que ce que j'exprime est choquant et provocateur, je ne me sens pas ainsi.

Quant aux voix utilisées dans notre musique, cela est un choix. Au départ, il y avait "Pseudo-Code" qui s'est ensuite séparé. "Human-Flesh" a commencé à exister à la fin de "Pseudo-Code", et là "Human-Flesh" se cherchait un peu, le concept étant de réunir des tas de gens dans un certain sens, un petit peu celui de "Pseudo-Code" mais avec des moments différents. Le concept s'est de plus en plus affirmé et "Human-Flesh" a pris la suite de "Pseudo-Code" dans le sens d'une musique émotionnelle, et là je me suis aperçu que j'avais utilisé beaucoup de voix féminines (j'ai toujours été intéressé par les voix féminines), mais aussi les langues, c'est à dire qu'"Human-Flesh", c'est aussi une musique de la langue, tout en étant une musique de la musique.

Je voulais utiliser des langues étrangères, leur musicalité, j'ai eu des difficultés, étant donné que je connais très peu de langues, alors j'ai eu cette idée d'écrire mon propre texte, que j'ai fait traduire en langue étrangère.

Ce qui fait que lorsqu'une japonaise chante mon propre texte, je sais de quoi il s'agit et je peux concevoir la

musique en fonction du texte, de la musicalité de la langue, de la musicalité de la voix, et là, je peux faire une musique et des liaisons entre tout cela. Je suis d'ailleurs de plus en plus fascinée par la voix humaine.

QUELLE EST LA REACTION DU PUBLIC - ET PENSEZ VOUS QUE CERTAINS PAYS VOUS PERÇOIENT MIEUX - CONSIDEREZ VOUS LE PUBLIC NÉCESSAIRE DANS VOTRE PRODUCTION ET QUELLE INFLUENCE A-T-IL SUR VOTRE PRODUCTION?

*ALAIN: "Human-Flesh" est généralement reçu positivement. Les critiques ont été rares, et les seules petites critiques proviennent de la France, beaucoup de gens dans ce pays, n'aiment pas l'utilisation des bandes à l'envers, mais c'est la seule critique. En général "Human-Flesh" est particulièrement apprécié aux Etats Unis.....Alors que "Bené-Gesserit" a plus de fans en Europe, notamment en Allemagne et en Hollande, "Human Flesh", c'est carrément les U.S.A. "Human Fesh" est resté n°1 pendant des mois sur une radio alternative américaine.....sinon, "Human Flesh" est apprécié un peu partout dans le monde, "Human Flesh", c'est quelque chose d'universel, ça touche les émotions de base, et il n'y a rien d'intellectuel, cette musique est une musique de l'émotion que beaucoup de gens peuvent apprécier s'ils savent se laisser aller aux perceptions.

Quant au public, je ne crois pas qu'il soit nécessaire au départ, la musique se fait par besoin, c'est une longue alchimie. Je sors mes morceaux au public après 3 ans ou plus, certains morceaux travaillés sont parfois oubliés. Le public a une influence, parcequ'il soutient par sa compréhension et c'est important. J'ai beaucoup d'estime pour les gens qui prennent la peine d'écouter ma musique et j'essaie de ne pas les décevoir sans qu'ils m'influencent.

*NADINE: Par rapport à "Bené-Gesserit", la réaction du public est assez catégorique, ou les gens aiment beaucoup, ou les gens détestent. Pour les concerts, nous avons joué souvent en Hollande, très peu en Belgique, jamais en France, jamais en Allemagne, on peut considérer que la Hollande perçoit mieux notre musique que les autres pays. L'année dernière avec "Bené-Gesserit", nous avons joué en Norvège et espérons avoir un concert au Portugal et en Allemagne.

POURQUOI CE TITRE "HUMAN FLESH" - LIFE IN REVERSE/MEDITATION AND FEARS-?

*ALAIN: "Human Flesh" est une cassette C60, et c'est le regroupement de 2 cassettes sorties aux U.S.A., un an avant. L'une s'appelait "life in reverse" et l'autre "Meditation and fears".....Les concepts étaient différents.....Pour "life in reverse", ce sont des morceaux passés à l'envers avec des arrangements. J'aime et j'ai toujours adoré les bandes à l'envers et j'ai utilisé le plus possible cette technique pour "Life in reverse". Je voulais montrer aux gens qu'on pouvait faire de bonnes choses avec cette technique. En ce qui concerne "meditations and fears", c'est différent le concept était de faire des morceaux d'un quart-d'heure, ici 2 morceaux, d'abord pour le titre, ce sont des morceaux faits

de collages, de boucles de bandes qui sont assez méditatifs et effrayants, d'où ce titre "meditation and fears". Je rassemble du matériel que j'ai envie de mettre sur le 5 pistes, ça peut être des brides de bruits, de voix, et je rassemble tout cela en fonction de l'ambiance que je veux donner, c'est parfois un travail de plusieurs années qui sont réalisées en un jour. C'est comme dans la peinture, quand on fait une toile, c'est aussi un travail de plusieurs années en gestation.

DEPUIS QUE JE CONNAIS "INSANE", JE VOUS VOIS TOUJOURS TOUS LES DEUX ENSEMBLES, NADINE ET TOI. QUE VOUS APPORTEZ VOUS MUTUELLEMENT? - ET COMMENT TRAVAILLEZ VOUS ENSEMBLE?

*NADINE: En fait Alain et moi, travaillons très peu ensemble, sinon pour le groupe "Bené-Gesserit" qui est notre "duo" - A part cela, Alain s'occupe d'"Insane-Music" de A à Z.

Pour "Bené-Gesserit", on travaille ensemble, l'avantage est que nous avons un studio à la maison, ce qui facilite beaucoup de choses.

*ALAIN: Nous sommes quand même très différents l'un et l'autre, la base est commune, la façon d'aborder les choses est différente, "Bené-Gesserit" est une rencontre, une lutte parfois, on a cependant la même démarche avec des façons d'y arriver, différentes. Dans "Bené-Gesserit", je m'occupe de la musique, Nadine s'occupe de la partie vocale, des textes, bien que parfois, Nadine joue des instruments. J'écris parfois des textes pour "Bené-Gesserit" que Nadine s'empresse de transformer, de couper, etc....

POUEZ VOUS NOUS PARLER DU CLIMAT AUTANT SOCIAL QUE MUSICAL EN BELGIQUE ET COMMENT SE PORTE LA MUSIQUE DITE EXPERIMENTALE DANS VOTRE PAYS?

*NADINE: Il n'y a pas grand chose qui se passe au niveau musical en Belgique. Il fut un temps où pas mal de choses ont bougé, il y avait des clubs, plusieurs groupes se sont formés, la scène était très active, mais les choses ont changé, c'est pratiquement impossible de donner des concerts ici, c'est à dire en étant payé un minimum, en ayant une publicité.....De ce fait là, il reste des groupes amateurs qui travaillent chez eux et envoient leur musique à l'étranger, mais ils sont très peu connus en Belgique. Au niveau de la presse, radios, tv, etc.... il n'y a rien, aucune rubrique musicale rock/Pop.....etc....

*ALAIN: Il y a bien quelques petits fanzines, peut-être 2 ou 3..... qui sont peu alors que vers les années 80, il y eut de nombreux fanzines alternatifs, avec des émissions de radios libres, des émissions rock à la tv.....Bref, ça bougeait bien.....Tout ça s'est tassé et s'est réduit jusqu'à la situation d'aujourd'hui.

Le rock en Belgique est aujourd'hui mal vu et brimé.

QUE REPROCHEZ VOUS EN GENERAL AUX INTERVIEWS QU'ON VOUS FAIT ET LE MIEN AVEC?

*NADINE: Nous aimons beaucoup les interviews et on en espère d'autres.

*ALAIN: Ce qui est bien, c'est de pouvoir s'éloigner des sentiers battus, d'avoir des questions qui permettent d'exprimer autre chose que des banalités d'usage, et à cet égard, les questions sont à mon avis, bonnes.

AUTRES COMMENTAIRES? - POUVEZ VOUS NOUS PARLER DE VOS PROJETS?

*NADINE: Depuis 2 ans, je suis dans la peinture, et je cherche une salle où exposer à Paris, toutes propositions sont les bienvenues!! - Merci.

*ALAIN: Pour l'instant (à propos d'Human Flesh) j'ai encore 3 heures de musique qui n'ont pas été sortis, mais je suis encore entrain de mixer, et je pourrais encore obtenir 4 heures de musique.

Il y a un label américain qui s'appelle RRRecords, et qui m'a demandé de sortir un album, ça fait un an, mais j'attends d'avoir le feeling, je ne ressens pas encore l'album, pour l'instant. Sinon, je continue de participer à des compilations, comme par exemple une japonaise avec un morceau d'"Human Flesh", d'"Human Dance", ("Human Dance" est très léger, peu émotionnel, dansant, je fais d'ailleurs cela pour me distraire un peu, un morceau de "Bené-Gesserit", il doit sortir 2 morceaux d'"Human Flesh" sur une compilation allemande (label SVD à Dusseldorf) etc....

Je reçois beaucoup d'invitations à des compilations, mais je dois dire que depuis un an et demie, je n'ai pas fait grand chose ayant ce projet de disque sur "RRRecords" que j'aimerais réaliser,

Pour "Insane", j'ai décidé de faire une cassette-compilation dont le thème est Samantha Fox, la fameuse chanteuse Pop anglaise. J'ai déjà reçu des morceaux marrants, plein d'humour acerbé de gens intéressants, vovons ou inconnus. Cette cassette devrait sortir en septembre.

Pour "Bené-Gesserit", on a un projet d'album aussi, et qui sera en français, dont le titre sera d'ailleurs: "Parlez vous français?".


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ENSEMBLE

VIDE

WHAT ABOUT "ENSEMBLE VIDE"?

First off, "Ensemble Vide" was a literary program, proposed by auction, skid of signification, atmosphere and moody improvisations. Among this chaos, there was a short presentation of noisy or industrial groups. The common use of tapes (money needs), the like of risky cutting, of various sounds droned "Ensemble Vide" to go in for what it's called "The culture tape".

The show is in two parts: A hour and half for underground label, magazines, concerts, half an hour for reading and joking. In addition of these two weekly hour, "Ensemble Vide" participates in others programs on the same station. A three hour programming is done, each semester, only composed by underground label or artists, is played twice a week. A playlist goes out six times a year. "Ensemble Vide", until now, have co-produced 3 tapes with RWA (industrial rock).

"Ensemble Vide" proposed also a sound magazine "Le Foie, la Rate, et le Gésier" out irregularly. "Ensemble Vide" publishes booklets of poems, artworks and want to extend his productions. Please contact us if you have got any xerox ideas, poems or artworks.

Our projects are:

- Go on
- Publish the list of all the tapes which were played at "Ensemble Vide" show since 1987, with contacts of all the labels and magazines. Printed in 500 ex. Out in May and brought up to date every semester.
- Publish an international compilation on tape, called: "NOISE FOR THE REASON WHICH IS IN".
- A mail-art manifestation in Bordeaux in October 1990.
- A catalogue for the few tapes, records, magazine, we sell.

Au départ, une émission de littérature proposée à la criée, dérapage des sens, d'ambiances, improvisations et humeurs. Au milieu du chaos d'alors, une présentation sommaire de groupes "noisy" et industriels.

L'usage quasi-exclusif de la cassette (finances obligeant), le goût des montages hasardeux, des sons multiformes ont conduit "ENSEMBLE VIDE" à se spécialiser dans ce que l'on appelle la "Culture tape".

L'émission est composée de deux parties: Une heure et demie consacrée aux labels de l'underground, une demi-heure de lecture et de chroniques (revues et concerts). En plus de ces deux heures hebdomadaires (22h30-24h30), une programmation d'une durée de trois heures, composée uniquement de ces labels ou musiciens indépendants, est diffusée deux fois par semaine.

Une playlist est faite tous les deux mois.

Nos projets sont:

- Continuer
- Publier le listing de toutes les cassettes diffusées par "ENSEMBLE VIDE", avec contacts des labels, des revues. Tirage à 500 exemplaires. Mise à jour tous les six mois.
- L'édition d'une compilation internationale ayant pour titre le "BRUIT POUR LA RAISON QUI S'Y TROUVE".
- Une manifestation d'art postal à Bordeaux en octobre 1990.

"ENSEMBLE VIDE" a jusqu'à présent co-produit trois cassettes avec la formation RWA et propose un magazine sonore: "LE FOIE, LA RATE, ET LE GESIER", à parution aléatoire, quatre numéros disponibles.

"ENSEMBLE VIDE" publie des brochures de poésie, des mini-livres et compte augmenter la production. N'hésitez pas à proposer vos idées.

Texte de "LA VAGH": "Vous achetez un Best, un Inrockuptible, Hello Happy Taxpayers et Métro Riquet, vous retrouvez tout cela sur les 92.2, grâce à des émissions comme "Les 400 Coups", "HHT", "Nuisances", et deux émissions de bruit pur: "Recrue des sens", "Rituel Nekrophile".

Le Rock dans la cité, c'est la quotidienne "Rock away beach", voilà pour ne citer que les proches mais la mosaïque est vaste: émissions socio-cul, jazz, débats culturels etc, etc....

Parlons du taux d'écoute maintenant (soyons clairs): 2000 auditeurs fidèles, 6000 habitués et autant d'occasionnels. Pas de quoi se prendre pour une lumière, un phare ou un pulsar. Une station toujours urbaine, toujours libre, toujours la même....".



BITCH MAGAZINE

CAN YOU DROP A LINE ABOUT "BITCH", AND TELL THE MEANING OF "BITCH".

LORI TWERSKY (editor) says: In U.S. slang, to "bitch" means to complain - and that's all we were doing in the first few issues; "We are so SICK of stereotypes of women in rock! We're sick of sexist stereotypes! We're sick of feminist stereotypes! We're sick of capitalist stereotypes, communist stereotypes, anarchist stereotypes, anarcho-syndicalist stereotypes, republican stereotypes, nazi stereotypes, democratic stereotypes, socialist stereotypes, + all other stereotypes of women which divide them into "good" women + "bad" women, "cool" + "uncool"; blahblahblah, instead of treating each woman as unique, individual, complex, we're sick of **ROLE MODELS**. I am not my sister's role model. A woman with a role in life doesn't **NEED** a role model. "A bitch" is a terrible thing to call a woman + it's used, therefore, to shut up women who complain. "You complain - you must be a bitch!". So we called ourselves "bitch" to show we thought it was **FUNNY** to be critized for complaining.

We want to challenge stereotypes of women in music; we do this by juxtaposing very different types of musicians side by side - Heavy Metal and Folk, Blues and Avant-garde. So anyone who tries to stereotype women, instantly has to face some woman who doesn't fit the stereotypes, just by turning the pages. We also try to cover a wide variety of **AGES** - no one ever gives us credit for this, but we usually have at least one woman under 20 and one over 50 every issue, + then a wide selection in between.

We are also challenging Rock history, by looking for the women left out of the histories, all the expert histories will tell you that there were no allfemale rock bands in the early 60's, no female guitar players. But look in the centerspread of issue /24 - We have pictures of all female bands from 62 - Patti + the Playgirls, Carol + the Burgundies - and female guitar players in the cheaters + the jewels. Rock critics have confused women musicians not getting into the top 10, with women not wanting to be musicians + have incorrectly said the desire was unknown.

But some women **DID** play guitar on hits - they just didn't get credit. Guitar professionals know about Carol Kaye, a session bassist who played on such 60's hits as Nancy Sinatra's "Boots" and the Beach Boys "Good Vibrations", yes, that incredible bass line is her, not a Beach Boy. But incredibly, **NO ONE** had ever interviewed Lady Bo (Peggy Jones Malone), the first female guitar player in rock, until we did. She was in Bodiddley's band as second lead - He toused with her in Europe two years ago, she's in the Swedish-TV documentary of the tour - + she's great, she still plays the clubs in San Jose, California, where she lives - she's a truly hot guitarist. But her credit was left off many of the albums, major rock mags have gotten her confused with other women in Bodiddley's band - it **OUTRAGES** our readers that no one interviewed her until we did, that it took a little underground mag like us to straighten out her credits. Reviewers always give us credit for giving exposure to new bands + new artists - but it's just as important that we gather information about these older artists who didn't get credits and we do a **LOT** of interviews to collect history.

1)HOW LONG DO YOU PRINT "BITCH" AND WHY HAVE YOU DECIDED TO PUBLISH THIS MAGAZINE?

-**LORI**: A few years, but we just started going monthly.

-**NINA TWERSKY**: (art crew) . We did it because no one else was doing it and someone had to.

ANITA MACK FARLAND (co-editor) : Besides, its fun.

2)WHO DO YOU BUY GENERALLY YOUR MAGAZINE "BITCH"? HOW MANY ARE YOU TO MAKE AND PUBLISH THIS MAG? - ARE YOU MUSICIANS?

-**LORI**: Most of our readers are female musicians.

-**NINA**: No, at the **BEGINNING**, our readers were female musicians in a very

specific hard rock scene, but now we have both male + female readers, who care about everything from Gospel to Heavy Metal.

-**LORI**: About 7 of us do most of the work. We're mostly female, with one guy who does stuff regularly, and several guys who write. The coregroup-those who edit, schedule, mail, take care of business, is all-female.



CAROL and the BURGUNDIES



THE CHEATERS

These photos from the early 60s, for instance, come from the private collection of Lady Bo, Rock's first female guitarist. That's her pictured with one of her bands, The Jewels. If you read a rote Rock history, you'd be told that there were no women Rock musicians in the early 60s. But because Lady Bo kept pix of the female musicians she worked with, and is loaning them to us, we can show you that there were women out there; in Carol & the Burgundies, The Cheaters, Tommy & the Chin Twins, and Patti & the Playgirls, among others.



PATTI and the PLAYGIRLS



TOMMY and the CHIN TWINS

Deluxe Monogram
187 Broadway (1964)
New York 19, N. Y.
20 2-8727

3) HOW IS ACTUALLY THE WOMEN'S ROCK IN THE USA? - DO YOU THINK THAT SOCIETY IS GETTING MORE OPEN TO YOUR CREATION, LESS MALE CHAUVINIST PIG THAN BEFORE? OR DO YOU THINK IT IS GETTING MORE CLOSED, MORE TRADITIONALIST TODAY?

-ANITA: It's not getting more closed, it's progressing, growing, expanding—slowly.

4) HOW IS THE ATTITUDE OF THE RADIOS/PRESS/TV/PUBLIC? - CAN YOU GIVE ME SOME CONCRETE EVENTS/EXAMPLES.....

-NINA: I can't give you a concrete example from radio, because I don't listen to it. In the rest of the media, it's extreme. People are extremely for it (like some underground zines) extremely against it (like other underground zines - and the TV evangelists) or, like most, extremely don't care!

5) I'VE READ SOMETHING INTERESTING ABOUT JANIS JOPLIN IN YOUR MAG. (SHE WAS A GREAT WOMAN FOR ME, TOO); TELL ME WHAT DO YOU THINK OF HER AND WHO ARE THE OTHER GOOD ROCK WOMEN FOR YOU, TODAY? DO YOU THINK YOUR TASTES

ARE THE SAME ONES AS THE MEN?
WHAT DO YOU THINK OF MADONNA?

-LORI: Nobody at the mag agrees on who the great artists are - the point was to put people with really different tastes side by side, not to have everyone like the same things, we like debates, we agree to disagree. We don't know if our female + male readers have the same or different tastes - We write to please ourselves + the female readers who are into it. We're a little surprised to have so many male readers now - we never think of them when we put issues together.

NINA: We never THINK when we put issues together.

ANITA: We think about what we



want to say, we don't think a lot about who's listening.

LORI: Sometimes we print things that I'm amazed that anybody besides us can enjoy - we're continually surprised by how many people appreciate this mag. I didn't really believe ANYONE would read my long essay on sexism, "Smashing Cinderella's Slipper" - it's so long + involved + esoteric, I ran it as pure self-indulgence, but we've gotten more mail on it than anything else we've ever run.

As for Madonna: what's there to think about?, personally, I like her clothes + voice, her songs + music bore me, I don't listen to her, and the people who hate her

are wasting my time. People are wasting my time. People are always asking me to make negative remarks about Madonna, but they can't convince me that I should care about her one way or the other - her fans don't bother me, but I wish the people who hate her would find something more important to do with their time. (Get a life, haters!) people who love to hate things are such bores.

6) WHAT DO YOU LOOK FOR TROUGHT THE MUSIC ROCK, AND WHAT IS YOUR MESSAGE? - WHY HAVE YOU

CHOSEN TO BE INVOLVED IN THIS EXPRESSION AND NOT IN ANOTHER ONE?

-What we look for through rock music?

LOIRI: That's like asking what I look for through the library.

ANITA: For whatever strikes my pleasure zone.

Why have we chosen to be involved in this expression and not another one?

LORI: But we ARE involved in other ones - art, dance, fashion, agriculture, science. Sometimes I am not joking - work has stopped while we argued about aspects of theoretical mathematics.



note and photo by Sheri Gillette
Pandora's News Flash!
The [unclear] are worki



© ALL DOCUMENTATION COME FROM THE "BITCH" MAGAZINE.

Stallone...feminists came off sort of because we were scared shitless that we had no sex." Twersky said in BITCH voluntarily exposing her body is not that her having a woman's body is of Ayatollah is a feminist." Madonna is neither more nor less degrading his male one.

Anderson objects to an image around her—chase. Which isn't. Check their early work; they marketing types hit on them to Go-Go's. Dozens of female bands by execs to give up the Go-Go/Bangle clones. That's H children, not for grown musicians.

they oft sexuality-control n why Pret Rock m: defending, who say- does.

Look, Dr role mode female e have hac should y Ander Rockers

Anderson o around her— Check their marketing ty Go-Go's. Doz by execs to Go-Go/Bangle clones. That's H children, not for grown women. Does Anderson musicians are children, to suggest they model themselves on

How NOT To Interview Women Rockers

Doesn't the way you dress promote violence against women?

Aren't you a poor role model?

Why do you think you're pretty enough to get away with dressing sexy?

Get a lot of male groupies?

Which of the guys in the band do you sleep with?



7) ISN'T IT DIFFICULT TO CREATE YOUR OWN CULTURE IN A PLACE WHERE MEN ARE TOO CHAUVINIST? ISN'T IT DIFFICULT TO GET A REAL IDENTITY IN THIS SCENE?

—NINA: We don't HAVE a common ground. That's why we're doing this. The only thing we have in common is the magazine.

—SHERI GILLETTE, (distribution): We're composed of high school misfits.

—LORI: We don't fit in anywhere and we don't have to, unless we feel like it. We don't even have to fit into rock. We always say we can even be perfect ladies if we fucking well feel like it.

8) WHAT DO YOU REPROACH TO THE USUAL INTERVIEWS YOU HAVE? FOR EXAMPLE—THE FEMINISTS INTERVIEWS/AND MEN INTERVIEWS? WHAT IS THE BEST INTERVIEW FOR YOU?

—ANITA: There are open-minded and narrow minded people everywhere and we don't always agree with each other. Everyone we deal with is also an individual, we try not to label them.

9) YOUR HOPES IN THE FUTURE? YOUR DREAMS?, PROJECTS? ETC.....?

—NINA: Making it to oldage + living in comfort.

—ANITA: Making my next month's rent + keeping my car payments up.

—LORI: I don't know you well enough to tell you my hopes and dreams.

LORI TWERSKY



anyone instead of projecting whatever they would project no like it or not—does. Essays like this make her more than she could make herself; to control her

le there ven give I like we a woman s to say ogic, the nale body flaunting

ot the men e Bangles. perfect sy before ted by the women : pressured d become Is" are for female in think women could themselves on es to com n mine—hell try w together." Maybe that's uch a big point of telling is with Madonna, of oliments from reviewers ad," as Anderson himself

constructing the perfect to the vast rich panoply of n are users—well, women ns of same for years. Why e face of that than we do? what's common to female Only the same 20 women get

THE ADVANTAGES OF BEING A WOMAN ARTIST:

Working without the pressure of success.

Not having to be in shows with men.

Having an escape from the art world in your 4 free-lance jobs.

Knowing your career might pick up after you're eighty.

**Being reassured that whatever kind of art you make
it will be labeled feminine.**

Not being stuck in a tenured teaching position.

Seeing your ideas live on in the work of others.

Having the opportunity to choose between career and motherhood.

Not having to choke on those big cigars or paint in Italian suits.

**Having more time to work after your mate dumps you
for someone younger.**

Being included in revised versions of art history.

Not having to undergo the embarrassment of being called a genius.

Getting your picture in the art magazines wearing a gorilla suit.

Please send \$ and comments to:
Box 1056 Cooper Sta. NY, NY 10276

Guerrilla Girls CONSCIENCE OF THE ART WORLD

NETWORK ON RADIO CENTRAL

(by Sandy Nys)

"NETWORK" ON "RADIO CENTRAL" (103.9FM) WEEKLY ON THURSDAY 19/21 U. IS A RADIO SHOW DEDICATED TO INDEPENDENT, EXPERIMENTAL AND ELECTRONIC MUSIC AND INFORMATION. THE ONLY SELECTION WE MAKE IS THE RECORDING QUALITY. BUT WE PREFER EXPERIMENTAL ELECTRONIC MUSIC. (NO ROCK, PUNK). IN THESE ARTICLES I ONLY WRITE ABOUT THE MUSIC I PERSONALLY LIKE VERY MUCH. THAT IS WHY YOU'LL NEVER FIND NEGATIVE REVIEWS.

WE ARE LOOKING FOR YOUR MUSIC. WHEN YOUR COVERARTWORK IS ALSO WELL DONE. YOU'LL RECEIVE A 3RIORELEASE IN EXCHANGE. WE DON'T WORK WITH PLAYLIST BUT IF YOU WANT A FREE COPY OF THE RADIOSHOW WITH YOUR MUSIC IN IT. YOU HAVE TO INCLUDE 2 IRC.

HAHAMANDAD PRODUCTION (Gerbrandylaan 15.4571. TW.Axel. Holland).

Is a small busy tapelabel. The members are involved in several musical projects. Last year they organized the TAPEFESTIVAL at HULST Holland. I've seen many of these independent shows and I have lost the idea that these happenings would bring indie music to a bigger audience. Indie shows means insiders shows. It's nice to meet all the people one knows from mail. News and music are more exchanged than sold. And for weeks NETWORK was filled with new music. Before we start with this review, the new tape show will be at 18 August. 1990. HAHAMANDAD is looking for bands, labels, video, acts etc. Contact them.

BRAIN INK (is a release from Charly and Henk) - (P.O.BOX. 1386.8001 Bf.Zwolle. Holland).

Varied music, very rock orientated with integrated electronics which color the compositions. Good sound recording and production.

VOICES IN THE DISTANCE (c/o Georg Oprei. Auf Vogelsang 18.5100 Aachen. W.Germany).

A young band which brings dark and gothic new wave.

BLIND (6° Kolonne P.O.BOX. 2089. 5600 CB Eindhoven. Holland)

Has strong, powerful and brainmashing sampling rhythms with dark ritual vocals. Nice artwork. Listening to a complete tape at once is too much, due to the lack of musical variation. But keep this band in mind!

NOSTALGIE ETERNELLE (c/o Dieter Manson Verbindungsweg 59. 2950 Leer. W.Germany.).

Releases lots of split tapes. One side has N.E. music on it, the other contains different bands. Sometimes, N.E. is too soft for me but in most of their tapes they create beautiful floating, sometimes popstyled music, with lots of experimental

touches which make it interesting.

Before we end the harvest of the tapeshow, we want to point out one label, HAHAMANDAD themselves. They are involved in several tape releases but the very best is the "Respect" tape from "Self without shells". They worked for more than five months on it, you can feel it. A great blend of different music styles, creating a complete new kind of music which is hard to describe. Receiving sometimes 10 tapes a week for network, makes it hard to select and write about, but there is another list of music contacts for you.

STRANGE NURSERY (Beam 103.155 Libertystr. Seattle 103. Toronto. Canada).

A cassette organisation releasing a LP to bring hometaping music to a bigger audience. Very varied music, often very funny, acoustic and electronic songs, many funny vocals.

CRASH WORSHIP THIS (A Rocco Fresco tape. 1949 Riviera DR Vista. CA.92084. U.S.A.).

Full color tapecover. Ritual music by use of hypnotic electronics rhythms. Sometimes covered by post historic sounds and esoteric vocals. A tape to look for the deep primitive inside.

MARGARET FREEMAN (c/o Mielle Christophe. 182 Ave. Jean Lolive. 93500 Pantin. France).

Send me an unfinished demo. Very powerful and rhythmic music, with sampled computerized body music, they also have a new release "Academy Serial", kind of Residents meets Front 242 on side A and the grating soundtrack for a theatre piece on side B. Christophe Mielle runs also an indie radioshow at Paris.

DINO OON AND KONRAD KRAFT (c/o SDV Tontrager. Zimmerstr. 5. 4000 Dusseldorf. W.Germany.).

"Sieben tage und nachte" is a great tape. Excellent produced electronic based music. Very melodic cross-over music, sometimes very experimentally soundscape or swinging orientally. SDV Tontrager releases also many other bands. The cassette "Jesus drum and freir Mensch" brings bizarre electronics going from ambient to industrial. Their latest release is a compilation record with all their label bands - Sons of care, Dino Oon, Konrad Kraft, Seventh Day, Minox Layh, The Bad Examples, Red Ant Feet, Deux Baleines Blanches, and two extra bands Bourbonese Qualk and Human Flesh, excellent electronic but also guitar and drum bands, beautiful artwork.

EXTASY BY CURRENT 1&2 compilations records by SCHIZOPHONIA (c/o Lud Pinz. Grossbeerenstr. 90. 1000 Berlin. 61. W.Germany).

Excellent sounding records with great artworks, covering the very best independent electronic experimental music. These records give you the very best collection of underground music. EBC 2 contains more harsh music than n°1. A must!

AIN SOPH & SIGILLUMS split tape by CTHULHU (C/O R.Kassekert Im Haselbusch 56. 4130 Moers 2. W.Germany).

Two great esoteric music bands released in a artpackage box soundscapes of primitive unconscious human feelings. CTHULHU is specialized in ritual esoteric music and all their music is top class quality.

SEBASTIAN GANDERA (C/O Morin Eric. 31 Rue Jean Moulin. 10100 Romilly S/Seine. France).

One of the few releasing soft melodic and very beautiful music, minimal, lots of piano and classical based music. An asperine in the immense indie releases.

ZONE "Sword of the sun" (Potentia Records 12 Martell Str. Fforestfach. Swansea. SAS 8HX England.).

In the rhythm of music, a secret is hidden. Esoteric, ritual music very strong and brought with possitive feelings.

THE MUSIC SOCIETY (15 Goldberry Sq. Scarborough. On. M1C 3H6 Canada). Completely computerized music, electronic sounds composed in well done structures. A trip in the inner human universe.

VIDNA OBMANA (C/O Dirk Serries. Parijslaan 173. 2710 Hoboken. Belgium.).

2nd release of this strong ambient music composer, partly recorded in the U.S.A with PBK. Well done artwork. Look out for his first LP release coming in April 1990.

APEAC ORGANIC TAPES (130 Cours Berriat. 38000 Grenoble. France).

Conapt 1 is a double tape release covering obscure dans music. Great package in videobox and full color artgraphics. Bands from Germany, France, Belgium and England. A must for your collection!

ADN (New Contact: Via Decembrio 26. 20137 Milano. Italy.).

Have just released their new katazine. A catalogue with everything you dreamed to order: hard to find indie music. Send 2 irc for this great booklet. Also new by ADN: third ear band, live in Sarzana Italy 89, handdrums, alto sax, and violin in an excellent blend of esoteric and ritual music.

REPORTAZ MUZIKA TAPE.

A Polish underground band, typical jazzy styled music, a bit old fashioned but very musically. Also coming soon from Reportaz an Reportaz an LP.

ARCHITECTS OFFICE LIVE 87/89.

The final collection from these legendary soundsculptors from the U.S.A.

DOUBLING RIDERS/WORLD CD release.

Again Pier Luigi Andreoni, Ricardo Sinigaglia and Francesco Paladino are the nucleus from a neverending project in which they connect themselves to 16 other musicians, creating a complete cross-over blend from electronic and acoustic music styles. On this CD release the quality of the sound production is stretched until the end. This music has so much in it and is so varied and created with such warmth. A must.

DUIDELIJKE TAAL PRODUKTIES (Rue Prevot. 1050 Brussel. Belgium.).

Martine and Peterrun this all round artproduction centre covering video, music and comics. They released the first maxisingle from ABAOAOOU. Music based on guitar and acoustic drum with use of Martine's penetrating vocals.

GENOCIDE ORGAN is a dark industrial band on Tesco Organisation (C/O Kohl. Im Wollenklingen 8. 6946 Gornheimertal. W.Germany).

A strictly personal promo tape, every copy is differently mixed. The music goes back to the first industrial bands. Very dark, creepy, painful noise which takes you to a harsh reality. Strong!

23 MUSIC (16 Chaldell PK DR. Leigh on Sea Essex SS9 1NJ England).

Minimal artwork (in fact none) minimal info and minimal electronic ambient styled music, well done.

TEARS COMPILATION (C/O Sha 261. 1 rue de la Croix St Simon. 75020 France).

Label specialized in releasing compilations with 2 or 4 bands. Very varied and interesting.

HARSH REALITY (C/O Chris Phinney. P.O. BOX 241661 Memphis TN. 38124.1661. U.S.A.).

12 tapes covering 12 countries. The all indie world on 1 label.

EE TAPES (Erick Van Havere. Breedstraat 171. 2700 St Niklaas. Belgium.).

Erick runs an indie radioshow, organizes music performances and every year a mailart and hometaping day at St Niklaas. His compilation tapes Notre Dame is well known for its quality. Now he releases also lots of other tapes mostly French bands.

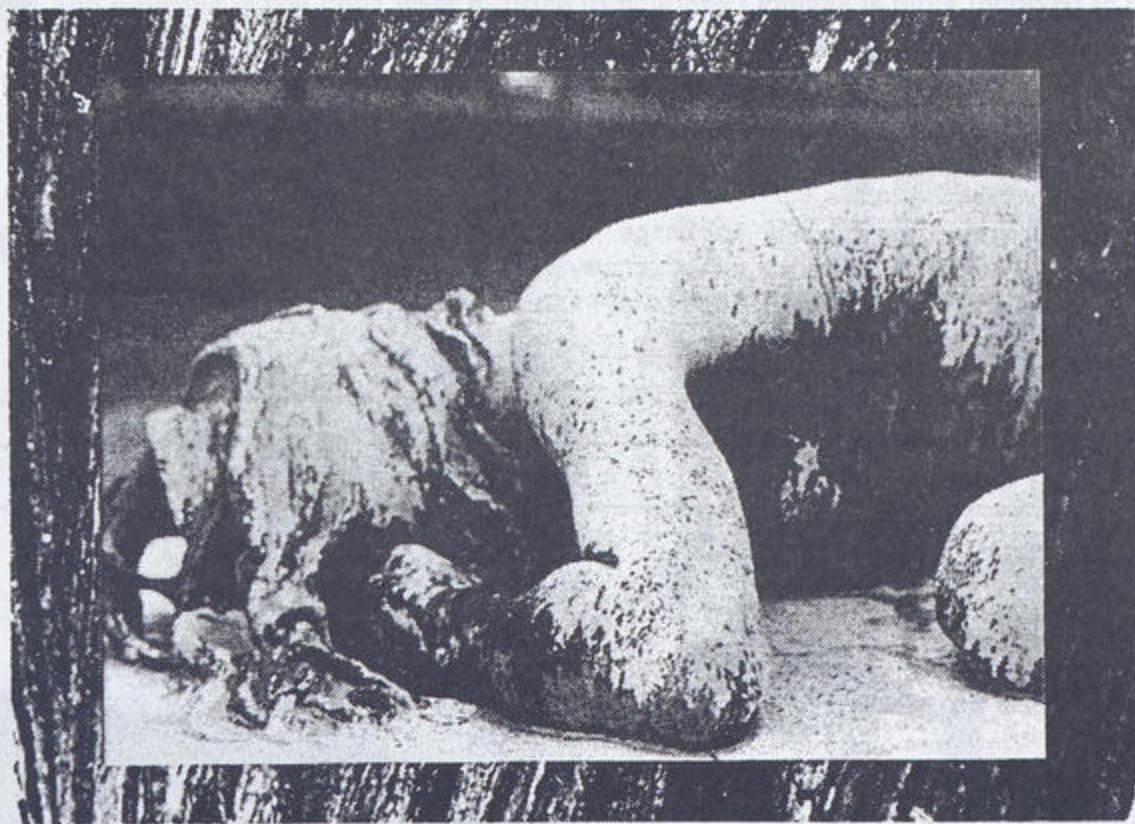
KAGENNA is a South African underground publication about anarchy & ecology

Strange combination but as you know there is no press freedom over there you'll know how to read between the lines. They also run a tape label, SpinX Holotronic is a South African experimental band. Mix music which is well done. Contact them, they enjoy communication with the world, (C/O Joy Scott. P.O. BOX 4713. Cape Town. 800. South Africa.).

AS FAR THIS UNCOMPLETE LIST FROM EXCELLENT MUSIC, BROADCASTED IN "NETWORK" ON "RADIO CENTRAAL".

Sandy Nys.

VIDNA OBMANA



VIDNA OBMANA

IN A COMPOSED WORK THE NATURAL ANGLE CONTAINS THE MOST IMPORTANT VALUE. A DUTY WHICH MAY NOT OBTAIN THEORETICAL CONTENTS. THE AUDIO/VISUAL WORK COMPOSED BY REAL SIMPLICITY AND CALM. SOUNDS - STRANGE AND FAMILIAR - CREATED, DIRECTLY BASED ON THE AMBIENCE SURROUNDING. EFFORTS TO WHAT CAN BE CALLED 'AMBIENT MUSIC'. NEW FORMS OF ATTACHING NON-COMMERCIAL SOUNDS WITH MORE EMOTIONAL MELODIC MATERIAL. A COLLECTION OF SUPERB EXPERIMENTAL/ELECTRONIC MELANCHOLY. MUSIC TO DESCRIBE AS A FALL INTO ROMANTIC SIMPLICITY.

THE DECADE COLLECTION

DC01 VIDNA OBMANA & PBK 'MONUMENT OF EMPTY COLOURS'

A Tape collaboration between the Belgian composer VIDNA OBMANA and the American PBK, who devotes his music to his true composing style of noisy and eerie music. New Ambient Music.

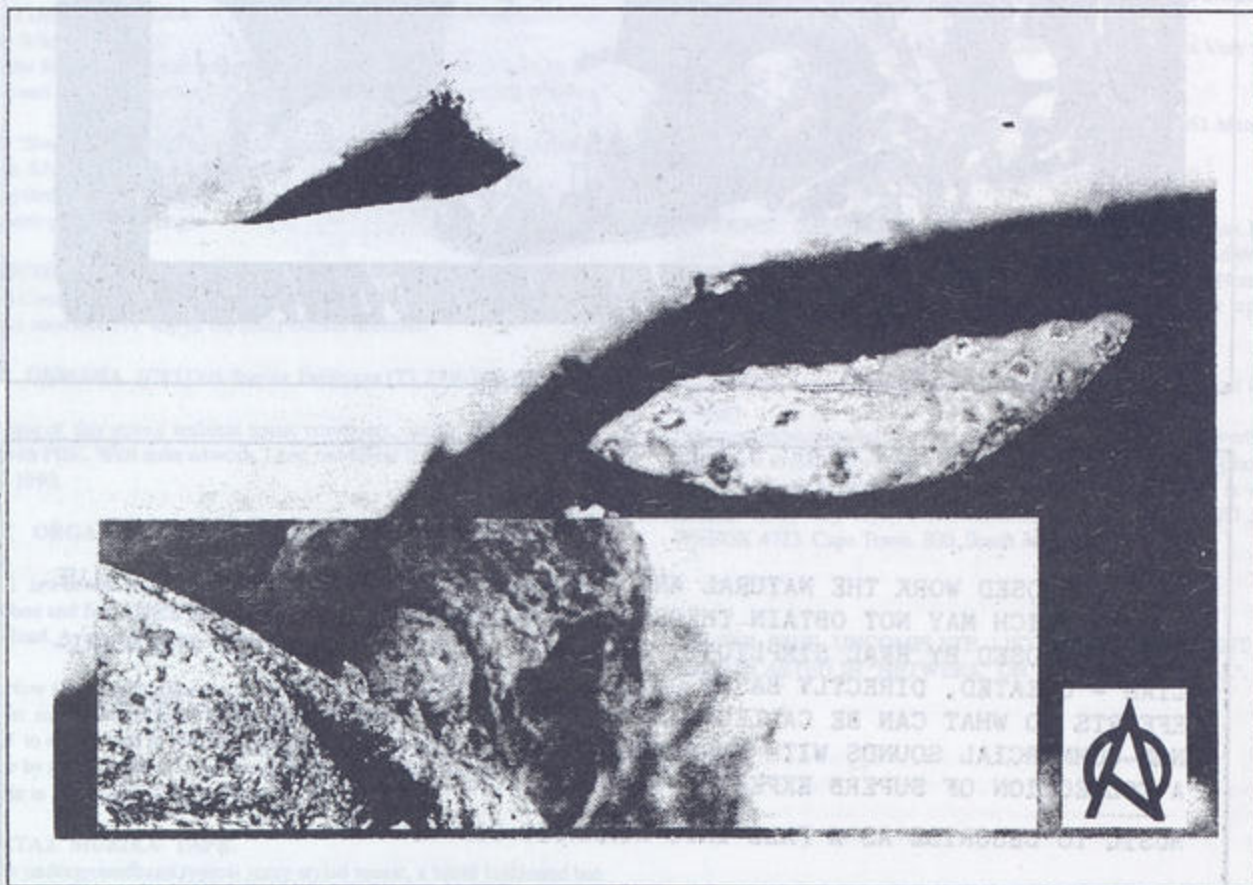
DC02 VIDNA OBMANA 'GATHERING IN FROZEN BEAUTY'

A new tape by the ambience composer which was partly recorded at the PBK studio in California, U.S.A.

A second approach to New Ambient Music.

THE DECADE COLLECTION

c/o VIDNA OBMANA, Parijsslaan 173, 2710 Hoboken BELGIUM.



PHOTOGRAPHS & DESIGN BY VIDNA OBMANA FOR THE DECADE COLLECTION 1989.

VIDNA OBMANA

- "GATHERING IN FROZEN BEAUTY" -audio-cassette- "Impressive ambient and meditative music dealing with visual and strong impressions despite the music is mostly linear and invisible if you don't want to listen to it. Vidna Obmana is more involved in creating an inner world with a simple and subtle texture of repetitive effects which reminds us the great German musicians as Schulze and others.



NEW AMBIENT MUSIC

PHOTO BY VIDNA OBMANA - FOR THE DECADE COLLECTION 1989

'UPON STEELS HEAVEN (SHORT VERSION)'

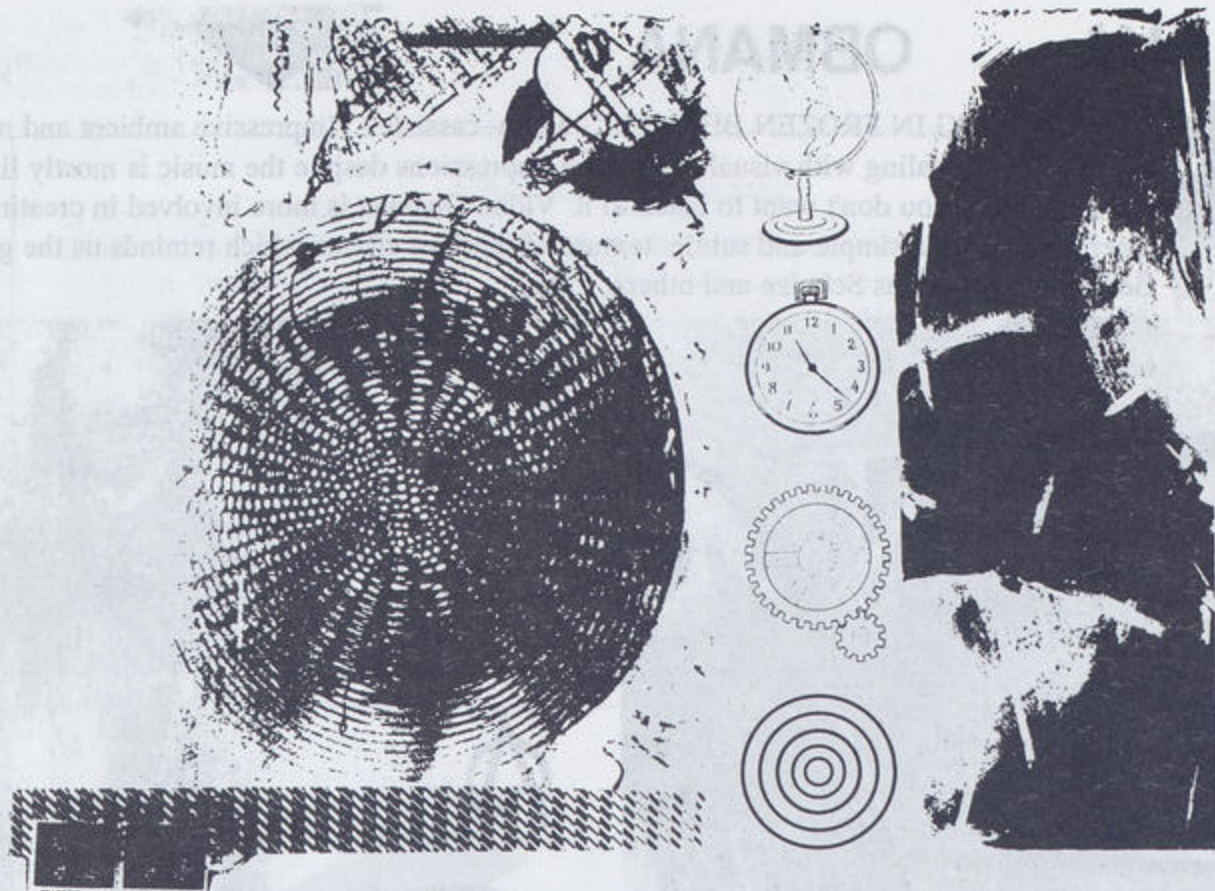


- "MONUMENT OF EMPTY COLOURS" -audio-cassette- "This another tape by Vidna Obmana is as impressive as "Gathering in frozen beauty", as impenetrable as the titles, too, we feel this guy is looking for his own style, hardworking the visual atmosphere and offering another sight to the experimental music.

"Monument of empty colours" and "Gathering in frozen beauty" are impressive, getting always more rich after several listenings, letting you discover a strange and inner world. It would be difficult to describe well it because this music reminds you more especially something you have lost in life, you regret, maybe, and I think to understand enough why Vidna Obmana takes more especially photos of this kind of visual atmosphere.

I like his music and images.

Instruments used: electronic, loops and tapes.



"During June of 1989, I had the great pleasure of welcoming Masami Akita and his wife Reiko to New York city for the first time. Their trip had been sponsored by a newly created Japanese magazine called "EXCENTRIQUE", who were hoping to have Masami write an article that captured the grit and energy of New York's aesthetic endeavors.

Contrary to the impression one might get upon listening to Masami's numerous recordings, he is not only a quietly thoughtful individual, but one whose interest in both high and low culture (and subsequent correspondences between them) seems to be the thread that pulls all his work together.

This interview took place, ironically enough, through the mail after his return to Tokyo. Hopefully it will help clarify some of the misconceptions that surround his use of provocative sounds and images.

MERZBOW

an interview with
Masami Akita by
Arthur Potter. *

*(this interview originally appeared in the premier issue of the "RRRReport".

***Arthur Potter:**

Let's start with your past: You've released dozens of cassettes and a number of albums since 1980. What was the initial stimulus that pointed you in the direction of electronic music as a means of expression?

***Masami Akita:**

I started Merzbau in 1980, basically to create cheap cassette music. BEFORE THAT? I had been involved with improvised music using normal musical instruments. But it bored me, because an inability to play regular instruments is a serious limitation in that field. One day, I played music using only feedback, and it was interesting to me, so I decided to continue by employing only pure noises and non-musical instruments.

***Arthur Potter:**

By now, most people know that your ongoing project was named after Dadaist Kurt Schwitters's architectural assemblage, "Merzbau". What is it in the Dadaist collage sensibility that applies to your use of sound and your art-making process in general?

***Masami Akita:**

Early on, I was making music by a process similar to that of Dadaist collages, combining only trash noises. Now I've changed to more varied ways. I still like trash noises, but I'm using them more physically and systematically than before. I feel no nostalgia or emotion towards my materials as Dadaist collages anymore.

***Arthur Potter:**

You mentioned that you did study painting while attending university, but have you ever studied music formally?

***Masami Akita:**

I've had no musical education, except for the private drum lessons I took in a rock band during my younger days.

***Arthur Potter:**

A rock band! What kind of music did you concentrate on at that point?

***Masami Akita:**

Actually, while I was in high school I played in a few local bands. One played cover versions of tunes by Cream, Jimi Hendrix, Led Zeppelin etc. In another band, our speciality was Zappa and Beefheart, often playing numbers like "King Kong" and "Dog Breath", in the year of the Plague from the UNCLE MEAT album. We also did a version of "Hair Pie: Bake 1" from TROUT MASK REPLICAS. I really liked the unique drumming styles of both Aynsley Dunbar and Drumbo. At about the same time, I had begun playing with Kiyoshi Mizutani, who I'd known since junior high school. We mixed cover versions with improvisation, in what I thought was a very unusual rock group. As a trio (guitar, bass, drums), we often played all instrumental versions of King Crimson's "21st Century Schizoid Man", "Larks' tongues in aspic" and "Earth-bound". I still think our first concert as this band was quite good. On that occasion, we played Gunter Hampel, King Crimson, Velvet Underground, Jimi Hendrix, Miles Davis, and Albert Ayler. It was really a very random song selection, with "Blue Suede Shoes" even making an appearance. Later on, Kiyoshi and I started to play only improvisational music without any cover versions. That was because rock drumming was beginning to bore me, and I was starting to listen to free music from labels such as FMP, INCUS, and ICP. Han Bennink was my favourite drummer from that era.

***Arthur Potter:**

Speaking of music's relationship to painting, I noticed while we were in various Soho galleries that you seemed to respond more emphatically to works that were rooted in types of stylized realism (Pop, Surrealism, Expressionism, etc.), rather than abstraction. Am I correct in this impression? Do you see your sound pieces as non-objective structures or as an expressive realism of sorts?

***Masami Akita:**

Truthfully, I see no separation between realism and abstraction in present Post-Modern painting. In my music, I take the same point of view; basically there aren't any special images or ideology behind my work.

***Arthur Potter:**

What about your use of pornographic images?

***Masami Akita:**

At first, my idea of using pornography was limited to works released on the LOWEST MUSIC AND ARTS label. What I wanted to do was to combine trash from popular culture with noise cassettes, and send this mixture to people. That was my first mail-art/music activity. I thought of it as the mail-order branch of a kind of black market business, much like mail-order pornography. I'm interested in the underground network of both mediums, although sexual context and meaning are not so important to me (I always use found pornography from the garbage for mail art graphics). This is the reason I use porno images only for cassette media, not for records, which I consider very different from mail-art/music. Those images have no connection with our music, only with the media - a point most people misunderstand.

***Arthur Potter:**

How about the sexual concerns of your writings?

***Masami Akita:**

Well, as far as my personal working situation is concerned, I do have a strong ongoing interest in sexual concepts. I work for various porno magazines, and have written extensively on this subject. My last book was entitled THE ANAGRAM OF PERVERSION, in which various articles about the western fetish scene were collected. The idea of this book was to catalogue fetish items as signifiers of capitalistic production-reproduction. At the moment, I'm writing a new book which will explore early (1920 to pre-W.W. II) popular Japanese sexual behavior. Keep in mind that in Japan, pornography is still censored, so therein lies my interest. Porn can be said to contain social and political meanings beyond the surface meaning as image. Another book I'd like to write would deal with feminism as it's related to S&M and perversion.

***Arthur Potter:**

Does the Japanese public identify with your work at all? As a writer concerned with Japanese culture, what do you think makes your use of aural materials different from European and American "composers"? Have you ever incorporated traditional oriental string or percussion instruments into your pieces?

***Masami Akita:**

In the final analysis, musical composition and behavior are always related to the structure of one's own language and way of thinking. I'd like to use Japanese-like images and words on purpose, as a way of randomly mixing significant cultural details. For example I used the Imperial Crest of the Chrysanthemum behind another image on the cover of the BATZ-TOU-TAI LP. On the AN-TIMONUMENT picture disc, I used the sign of the shrine of "ISE" (shrine of the Emperor's family) and ancient heterodox lettering. These were not presented directly, but as subliminal images. Of course, the Japanese did not respond to them in the context I placed them.

The reason those images were used was that I'd been researching misreadings of Japanese public history, and wrote about that in a book called *MANNE-RISM OF HETERODOXA*. It's difficult to fully explain the details of my historical and ethnological research in my limited English. And yes Japanese sounds and instruments are sometimes used, but their character is often purposely extinguished in the mix.



SEVERANCES

*Arthur Potter:

A recent LP release (*LIVE IN KHABAROVSK, CCCP*) documents two of your Russian performances. Was the response positive? Would you consider returning?

*Masami Akita:

During the first concert in Khabarovsk, the event's organizer stopped our playing after about half an hour because he felt the music was too wild. You can hear that documented on side A of the live LP. Next day, we decided to play Merzbow material by using normal musical instruments and tapes, along with some Russian Jazz players. Side B of the LP contains that performance. Anyway, there was a very strong reaction from the audience. They said it was the first time they'd heard that kind of music. I'm still in touch with a few Russian artists, so we'll probably collaborate on something eventually.

*Arthur Potter:

This was your first visit to New York, right? Did the city fulfill your expectations as a hectic, cross-cultural urban center? How does it compare with Tokyo in terms of art and business, dirt and noise?

*Masami Akita:

Yes, this was my first visit to New York. I do feel it's a real urban culture. Tokyo is still slowly growing to a kind of urban-death; too many people and too many cars - really, really terrible. I think New York is a very comfortable place for a person like me. Everything is happening, everywhere a machine is in motion. I enjoyed those feelings. The Japanese seem more controlled by government, the media, etc....

*Arthur Potter:

Listening to your latest recordings, I no longer hear the extreme harshness of early works such as *MUSIK FROM SIMULATION WORLD* or *CHANT*. You've moved away from an urgent primitivism to more thoughtfully structured, broadly colored sounds. Is this a response to better technology, artistic growth, or other concerns?

*Masami Akita:

Basically it's the result of better technology. I think our sound changes according to the instruments I find at specific times. For instance, the *BATZ-TOU-TAI* double LP (RRR) uses lots of loops and cut-up sounds from other records. On the *ANTIMONUMENT* LP (ZSF), I expanded the loop sounds with harsh metal ones. The next LP, *ECOBONDAGE* (ZSF) employed handmade thin metal percussion, with an emphasis on scratched metal noises. On the *STORAGE* LP (ZSF) I used bowed metals, bowed piano wire, etc. My latest release, the *SCUM* double LP (ZSF) is an attempt to cut up and mix all of the Merzbow sounds I've done, and in doing so, go back to a pure electronic sound again.

*Arthur Potter:

Your most recent projects have been released under the name SCUM, instead of MERZBOW. Does this signal a change of direction?

*Masami Akita:

SCUM is merely the name of my most current project, but it does not mean that MERZBOW has now been changed to SCUM. It is an experiment in changing the context of our own music to create new forms. It's like the disposal of Merzbow into the air.

*Arthur Potter:

What do you mean by disposal?

*Masami Akita:

I mean the ongoing process of production. Nothing is really destroyed or disappears, as recycling is part of production. It's a natural and necessary part of post-capitalism. There should be no illusion of only production, as was the case with early industrialization. Present re-production systems point in the direction of a future hyper-dimension of physics. We no longer use a dialectical approach in our disposal/recycling system, only a forward movement to the reproduction of re-production.

*Arthur Potter:

You seem to be very open to various forms of collaboration, both musical and visual. New York with S.B.O.T.H.I. (JOINT) and P16.D4 (ZUR GENESE DER HALBBILDUNG) attest to sincere and fruitful communication. Is this desire to collaborate both a friendly confrontation and an artistic survival measure?

*Masami Akita:

The reason that I collaborated with P16D4 and S.B.O.T.H.I. was as an artistic measure, mainly because their concept of "exchanged music" is a very friendly way of making music for all of us.

***Arthur Potter:**

Beyond the books you previously mentioned, what are your plans for the future?

***Masami Akita:**

We just got back from a European tour, playing a total of five concerts in Holland, France, and W.Germany, as well as a live radio broadcast from a pirate station in Nijmegen, Holland. Remixed and transformed recordings will probably result from those performances. We plan to tour the U.S.A. in 1990, and are presently seeking bookings. Forthcoming releases include: the 2nd SBOTHI/Merzbow LP on the V2 label from Holland, a PGR/Asmus Tietchens/Merzbow LP on Freedom in A Vacuum from Canada, and a very limited edition LP by P16D4/SBOTHI/Merzbow that should be released by RRRrecords by the time this is published. Also I've completed a collaboration with SCHLIMPFLOCH of Switzerland and am hoping to work with Paul Lemos very soon.

RECENT RELEASES:

Merzbow/P16D4/SBOTHI: FIFTY limited edition LP with silkscreened covers (RRRrecords/USA)

Merzbow/SBOTHI: COLLABORATIVE LP (JOINT) with limited edition 7" and booklet (extreme/Australia)

SCUM: SCISSORS for CUTTING MERZBOW double LP (ZSF Produkt/Japan)

SCUM: SEVERANCES C-60 in limited edition package (DiscordiaConcordia/USA & ZSF produkt/Japan)

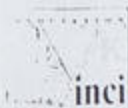
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D'ACHETER...



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IS INVITING YOU ALL



"I saw MUSIC and ART going down.....drowning in a commercial clench....The structures are just too well organised to escape them. The UNDERGROUND will be always in danger of being absorbed by the system as long as it only offers new goods to sell. You don't believe me? Well have a look at history - one real good example was the HIPPIE movement. In the beginning the system really hated the Hippies for what they were - but it did not take very long - Suddenly all new things the Hippies developed were offered in a smoother version to the public - even senators were having Hippie parties to catch some more votes....Basically the same happened to the PUNK movement. If I look at real inovating painters....Well I don't have to repeat myself.....It is always the same.

Then there is the myth of being famous - MICHAEL JACKSON is famous - and "all the kids" are dreaming to become like Michael Jackson. But is it really possible??? Does everybody has the same familiar background like Michael Jackson? Does everyone have famous producers running round in their house....etc etc....? So everybody is dreaming.....till dreams die, cause they can't be fulfilled - Then 9 to 5 hits you and you are part of the machinery as it was planned."

AUDIO REVIEWS

****support these people who are all doing something creative**
When the price is unknown, send several irc's if you write to anybody in this section.

EXTASY BY CURRENT II - compilation LP - volume 2 with powerful experimental-industrial music - (\$ 10. US/\$12 Can/DM.17. cash or with P.M.O. (From Schizophonia/ Grossbeerenstr 90/1000 Berlin 61/ W.Germany.)

We have been expecting this record after the good and first "Schizophonia" release and you can now get this compilation LP featuring interesting and various artists as "Illusion of Safety" (U.S.A.)/"Katharsis" (USA)/ "Dissecting Table" (Japan)/" Vidna Obmana " (Belgium)/" Hybrids " (Belgium)/" En Halvkokt I Folie " (Sweden)/" Dead Tech " (USA)/" Deleted " (France)/" In Slaughter Natives " (Sweden)/" Yref " (Germany)...

This record is a full coloured cover and a fascinating trip thru a good experimental music.

NOSTALGIE ETERNELLE - "Welcome to the dream house" - (? from "Nostalgie Eternelle" C/O Dieter Mauson/ Mainstr.39/ APP.8/ 6500 Mainz 1/ W.Germany.)

"Nostalgie Eternelle" is a duo, doing mostly a pop rock newwave music with repetitive rhythms. Good singing vocals, and some parts are nice. We would like only "Nostalgie Eternelle" to be more typical.

BIG TURTLE - audio cassette - (\$ 5.00 from "Sound&Fury" C/O M.Reams/ P.O.BOX 10331/ Greensboro/ NC. 27404/ U.S.A.)

Morgan's sax is featured along with German cellist Fredi Alberti, French vocalist Xline ordinaire and multi-instrumentalist Daniel Marque - also with Seattle's Charley Rowan on keyboards - all that which give you a rich and experimental music mostly jazzy and cerebral. Interesting sounds collages and good effects which remind some dark and urban world. I'm always impressed with the percussions mixed here with alto saxophone.

This tape has been recorded by Daniel Marque in Pa-

ris.

SOAP OPERA - Audio cassette - (C 60) - (\$ 5.00 from "Sound&Fury" C/O M.Reams/ P.O.BOX 10331 Greensboro/ NC. 27404/ U.S.A.)

Live studio and improv mix with daytime drama to work up a lather - limited edition cover - You get a soap with this limited edition cover, so you know the title is "Soap Opera". This music is mostly improvised with metallic feelings, rather cold and distorted. It's another experimental music mixed with voices and other sounds effects, another way to know better the sounds life.

VIOLENCE AND THE SACRED - "Suture Self" - (record) - (\$ 9.00 from "Freedom in a Vacuum" P.O.BOX 862/ Station F/ Toronto Ontario/ Canada M4Y 2N7)

55 minutes soundtrack to the video by "Violence and the sacred". Experimental, new music and sound collages, the texts by William Burroughs, Samuel Beckett, Maurice Blanchot, Penthouse letters are read by St Deborah, a beautiful and magnetic female voice as a relief to a strange noises and music atmosphere, either disturbing or quiet but always curious and attractive. This music makes you travel through an incredible feelings world with a rich and strong sounds geography. I like this one.

HNAS - "Bitte werfen sie ihren mull aus dem fenster" - (record) - (\$ 9.00 from Freedom In A Vacuum/ .P.O.BOX 862/ Station F/ Toronto/ Ontario/ Canada M4Y 2N7)

Another good record available from "Freedom in A vacuum" - this new music is mostly magical like its black and white cover design, its atmosphere brings you into a surrealist and poetic world very sensitive where their music offers a subtle and impressive tex-

ture of sounds and impressions.

I consider this record as magical and poetic, attracting always your mind by its strange atmosphere, a delightful and disturbing atmosphere which reminds me sometimes the Blixa Bargeld one.

HAPPY WORLD - "Chinatown" - Audio cassette - or LP - (\$ 7.00 from "Rabid Cat Records" P.O.BOX 49263/ Austin/ Texas/ 78765/ U.S.A.)

"Happy World" is made up of Dave Saul (bass) Shane Frink (guitars, vocals) and Gant Frink (drums) and they play a high power punk-rock music very nervous and alive. Lots of interesting sonorous effects and stimulating rhythms. This tape is presented as a well done and coloured cover designed.

HALF A CHICKEN - "Food for thought" - audio cassette - or LP - (\$ 7.00 from "Rabid Cat Records" P.O.BOX 49263/ Austin/ Texas/ 78765. U.S.A.)

Rock music reminding a lot the late sixties, I've been impressed by the grave lyrics mixed with impressing rhythms evolving to subtle textures of guitar attack very stimulating and hot. A well made and alive music distributed by "Rabid Cat Records". Noticed the well done cover designed.

SCHIMPFLUCH - audio cassette - (? from IM-VLUSS/ P.O.BOX 4804/ 8022 Zurich/ Switzerland.) I've been quickly impressed by this tape and I'm always attracted, listening to it. It is only a noisy tape in which you hear no one traditional instrument, so don't be surprised when you know this kind of production comes from Zurich. They are only apocalyptic noises full of energy and anger reduced to the primal cry and suffering. I like this one.

TERRA - audio cassette - (FF 55.00 from Pierre Perret/ Banne-Sornay/ 70150 Marnay/ France.)

A meditative, quiet and peaceful music which reminds our wish to join again with Earth and the whole world (mostly destroyed today) getting us to another and best birth full of respect towards life and nature, like a travel through a lost and peaceful country, this is a poetic and nostalgic music, mostly humanist which helps you to get another view full of love and respect towards our world. Maybe an ecological music? - where you can listen to live and breath animals, ethnic people and other noises well mixed with a music mostly electronic. A clear world, I've been touched by this musical ambience.

STIMME DES VOLKES -LP compilation-(? from SDV. Tontrager/ ZIMMERSTR.5/ 4000 Dusseldorf/ W.Germany.)

A well made compilation of experimental music featuring several bands of quality as "Bourbonese Qualk", "Seventh Day", "HumanFlesh", "Deux Baleines Blanches", "Konrad Kraft" and others. This LP compilation "Stimme Des Volkes" is the second record production of SDV and this label sounds serious offering an experimental music full of variety, deep and attractive. Don't forget the well made cover design + a bonus which is a booklet full of photos and featuring the musicians you can listen in this record. Indeed, a good work.

LAST ONE OUT TURNS OFF THE LIGHTS -A-Soma and Eve Libertine-LP-(? from Red Herring Records/ P.O.BOX 59/ London N22 4NS/ England.)

"Last one out turns off the lights" is a performance of sounds and spoken words with occasional visual interaction. It is presented to an audience situated in darkness.

There are no musical instruments or forms employed. The intention is to create an audio experience which touches the listener directly and evokes a sense of proximity. I think this experience is good and can offer you another feeling which is different from music or noises, listening to this record, you may travel thru a strange world which is your own consciousness and the words sound clear in the darkness letting you feel more space around you.

DOGS OF DUTY -LP-(10 DM. from Gypznik/ Andy Menten/ Nadorster Str 73/ 2900 Oldenburg/ W.Germany.)

I didn't know this band which seems new in West Germany, and their music sounds nervous and dynamic with dramatic vocals, there is a powerful wish of life and rebellion thru their music in the way of Joy Division. Take care this is a limited edition.

LEPRE ELECTRIQUE V (ELECTRE 90) -audio tape-(? from "Electre"/ 30 rue Jules Guesde/ 62223 St Nicolas/ France.)

A strange compilation featuring various artists (most of them do experimental poetry) as Thierry Bouche,

Jean Pierre Bobillot, Jean Pierre Espil, Sylvie Neve, Jean Louis Houchard, Lucien Suel, Alain Robinet.....etc...

This tape is plenty of weird sounds, experimental noises driving you to some kind of destruction. I think the "Electre" band does good and excellent things here in France, and it's sad that they are not known enough.

PBK -"Narcosis"-(audiotape)-(\$6.00-USA-\$8.00-Abroad from Phillip B.Kingler/ PBK/ 115 W. 33 rd st/ San Bernardino. CA. 92405.2505.U.S.A.)

I think it's the latest tape of PBK I got before closing this issue 8 of "M*RIQUET".

"Narcosis" is more impressing than the other recordings I already reviewed in this issue, and the sound-work is getting better evolving to a fantasmatic and powerful electronic ambient structures, this world is getting deeper, we don't feel the tools which PBK use but only the impressions which are mostly destructive, intense, weird, hypnotic despite some feelings remind us an apocalyptic world we like listening to this tape and we are afraid of its impressions at the same time. Indeed, a powerful and good work I recommend you. I'm glad to hear that PBK will have a LP on "Freedom in a Vacuum", soon.

THE EARL RAYS -"MR Simpson", "convicted", "Elvis Lives"....-Audio tape-(? from Tim Ratley/ 3550 West 105 th * 204/ Cleveland/ Ohio/ U.S.A./ 44111.)

I always wonder how the American bands do for getting a so professional sound. This tape has a melodic and rock sound with a great



Phil Morales
Rajay Life Records
P.O. Box 91294
Long Beach, CA 90801

guitar work, attractive to listen and a strong sense of lyric which get a real pleasure to your ears.

****DIDI**** -"Die Grobte revolution" -Audio tape-(30FF (pp) from **DIDI**/ ZH. Percht/ Innstrasse. 45/ 6020 Innsbruck/ Austria.)

This tape is dedicated to "My lord Jesus Christ", the cover is full of designs and words reminding us Jesus and his/her love.

The tape is evolving between synth-pop and some

melodic and attractive lines. I like the various vocals which are impressive among electronic and powerful impressions. This tape is a well made one which I recommend you, always attractive to listen and mysterious at the same time.

COSTES -"Sorcière montre moi ton derrière"-(20 chansons d'amour de Costes pour Darlyne-CD-1990-(\$12.00 from Costes/ 13 Quai Du Suare/ 93200/ Saint Denis/ France.)

This CD will be distributed by "NewRose". Costes tells you this record has been made with his balls, (if my translation is good), but sorry Costes, I can't review your CD, I don't have the materials.

MAL LIFE *18 -Winter 1989-audio tape-(\$6.00 from Bomb Shelter Props/ Box 17686/ Phoenix AZ 85011/ U.S.A.)

Various artists work as John Bennett, Mike Miskowski, Chemical Toybox, etc...making this tape only experimental, the effects are too much known and used so I feel now bored with this kind of noises collages using often repetitive words or sounds without feelings. Too boring and empty.

****DIDI**** -"Ask the Lord...."-Audiotape-(30FF from **DIDI**/ ZH. Percht/ Innstrasse.45/ 6020 Innsbruck/ Austria.)

Another tape from Didi, less interesting than "Die Grobte Revolution" and sometimes irritating although we feel a strong wish to discover something better and we can hope other good releases from Didi.

LIVEVIL COMPACT DISCS -Audio tape-(500 yen from 103 Sarayashiki/ Goromaru/ Inuyama/ 484/ Japan.)

A various artists tape featuring "HumanFlesh", "DieForm", "Ta-raCross", "TheHaters", "Bene-Gesserit", etc...Full of terrible and well made sounds, the distorted effects are good and very strange mixed with synth pop getting this tape fun and curious.

POLITICAL ASYLUM -"Win-dow on the world"-audio tape-(? from Ramsey Kanaan/ AK Distribution/ 3 Balmoral Place/ Stirling/ Scotland/ FK8 2RD.)

A live hard rocking tape with loud vocals featuring members playing guitars, drums and percussive instruments, this rhythmic music is

melodic and sounds friendly to our ears. Ramsey Kanaan gets a distribution bookstore in Scotland, too.

DELETED -Audio tape-(40FF (pc) or \$8.00 from "Lune K7 c/o Poincelot Fabrice/ 33 rue de la Libération/ Paillart 60120 Breteuil/ France.)

Before listening to this tape, I've been quickly impressed with the design cover. The music is a mix of techno pop, using mostly synth tools, repetitive rhythms,

this music is attractive and cruel, parodic at the same time without using hard effects.

MR SCIENCE -record-(? from Neil/Holy Terror Mgm/*718. 20 ST Patrick Toronto/ Canada.) I didn't know this Canadian band, fortunately John Marriott from the magazine "Censoria" sent me their release which is impressing me everytime I listen to it, there is a strange feeling here, sure the throated vocals are very hypnotic and dramatic full of darkness which make this record electric and bizarre plenty of curious and dark shadows.

COLIN MARTIN -Vox Mirage-Audio tape-(? from Unicorn Sound/ 3521 Bayside Avenue/ Norfolk/ Virginia 23518/ U.S.A.)

This tape is mostly melodic making it atmospheric and evolving thru a subtle texture of sounds which keep your mind attentive and always curious, this music is never boring, using various instruments as synth, percussion, drum, bass, with sometimes vocals. Some parts sound ethnic and the music evolves thru a well made and attractive improvisation like a nice and pleasant game with insidious effects.

RICHARD GRAHAM -Lexicon-audio tape-(\$8.00 from Homeboy Cassettes/ 134 Louis St/ New Bruns/ 08901/NJ/U.S.A.)

It is the first solo tape by Richard "Bear" Richard Graham, indeed I like this performance where Richard Graham plays with percussions which get sometimes an exotic atmosphere, using instruments from Angola and Centra Africa curiously mixed with synthesizers.

VIDEMOUTH TAPES -"Big If III"-audio tape-(? from Box 382/ Baltimore, MD/ 21203/ U.S.A.)

A distorted music making this tape difficult to take as a whole although the numerous and interesting instruments get this tape curious enough by the various sounds coming from bass, drums, synthesizer, guitar, nondo, vibulum, alto saxophone and other + lyrics. It sounds mostly a live improvisation.

SUDDEN INFANT -1ST single-(? from Schlumpf- fluch C/O Imvluss/ P.O.BOX 4804/ 8022 Zurich/ Switzerland.)

"Destruction means progress. Progress means beauty. Beauty only exists in action", that is the statement of "Sudden Infant" and this music has been recorded during a live performance and the listener will hear a long destruction of bottles.... Nagasaki and Hiroshima got destroyed by a nuclear bomb....was it beauty, was it progress?

PBK -"Deaf Lions"-forming mankind in my own image-audio tape-(\$5.00 from PBK recordings/ 115 W.33RD/ San Bernardino/ CA. 92405/ U.S.A.) I'm never tired of the PBK's musical language, once more I'm impressed with this powerful atmosphere made of industrial noises, found sounds, tapeloops and other which create some striking, sonorous and visual ambience getting you into a mysterious, disturbing, mostly magical world of feelings. We can see that PBK does a fascinated work making an uncategorizable music I do like, which I recom-

mend you.

CRAWLING WITH TARTS -"Greed tool hand in the lee of icebergs"-audio tape-(\$5.00 (pp) from ASP/ 633 Cleveland ST N°4/ Oakland CA. 94606. 1006/ U.S.A.)

repetitive ambience with exploration of various sounds getting curious musical effects.

OLAFUR GUNNLAUGSSON -REPTILICUS- "Temperature of blood"-audio tape-(? from Olafur Gunnlaugsson/ HEL/ PO.BOX 9192/ 129 Reikjavik/ Iceland.)

First off, I've been impressed with their cover design in black and red which gets already you into their world, mostly rock and dark, black and red. I think this first release lets us hope a good production from this band.

"Temperature of blood" gets mostly a beat music on the first side with good and dynamic rhythms. The second side features well made sound collages always pleasant to discover. This tape includes voices, sampling, synths, tapes, radio, programming, guitar, flute, horn, objects and others....

SEX DRUGS & NEOISM -"A strategy of control"- audio tape-(? from Boy Genius Dept of Propaganda/ 425 E.79TH Street * 11 E/ N.Y. 10021/ U.S.A.)

Another tape only made of sounds collages, various noises, too much known and used thru the international network, so you can hear sometimes radio, voices, words, various noises but there is a deep lack of feelings and creativity which makes this tape boring.

NITROGLYCERINE -audio cassette-(? from Lunatik Asylum/ 5425 De Bordeaux/ Suite 233/ Montreal Quebec/ H2H 2P9/ Canada.)

"Nitroglycerine" is a 5 girls group playing guitar, voice, synthesiser drum, keyboard, bass...etc, creating various styles from rock to experimental music, to jazz sound, they like experimenting new sounds, getting sometimes their music improvisation. We feel these 5 girls enjoy playing their music, looking for their own sound, creating some curious atmosphere.

Except music, they do photography, too, and mix their music with their own visual material. I imagine they may get a good and interesting scene also.

SOUND IMAGES -"Whole invocation" - demotape-(£3.00 from Martin Franklin/ 17 Baylis RD/ Slough; Berks/ SL1 3PM/ England.)

"Whole invocation" has been released by Martin Franklin who plays xylophone, water pot and technology, and by Richard Clark playing flute and pipes, making this music enjoyable, fresh, clear and light, moving in fine and subtle textures of delicate sounds. This work is mostly aesthetical, quiet and serious, looking like some journey in the Eden.

DAS SYNTHETISCHE MISCHGEWEBE -audio cassette-(\$2.00 from Freedom In A vacuum/ PO.BOX 862/ Station F/ Toronto/ Ontario/ Canada/ H4Y 2N7.) This is a music performance based on the story of a man who enters a world in which everything is reduced to a sort of paralysis, drifting slowly, without will. The man finds these forms very attractive and

wishes to become part of them.

An impressive theme which these electronic effects get to the real nightmare, to a disturbing and inner world....something which reminds this one before your birth.

ENSEMBLE VIDE -radio 99.2-(BP.12/F.33031/ Bordeaux Cedex/ France.)

They sent to me their playlist featuring the different items they presented as Costes/ Einsturzende Neubaten/ Lord Litter/ Mike Shannon.....and many other new music over the world

A nice booklet "Programme 90/Lavie au grand Hertz" is available at the same address. I can see these guys are very active, interested in the rock, industrial culture, they do lots of extreme, destroyed music, harsh sounds broadcasts - so don't hesitate to contact them. (Or listen to this radio if you live in Bordeaux - petits veinards!)

M4TR PRODUCTIONS -"This window"-audio cassette-(£3.00 from 63 Crabtree Lane/ Sidemore, Bromsgrove/ Worcs, B61 8NY/ England.)

Good and rich experimental music playing with various styles, I could tell it's a rock experimental music covering a high quality of sounds and music mixed with nervous rhythms and attractive lyrics, this tape will enjoy you, bringing you sometimes into some atmospheric music with curious effects despite these guys use traditional instruments as guitars, drums, keyboards, clarinet, flute, didgeridoo etc...they create something new, imaginative, curious and attractive, doing their own style with a subtle texture of sounds. Enjoyable tape, always pleasant to discover.

M4TR PRODUCTION -"This Window" - "Extraction"-audio cassette-(£3.00 from 63 Crabtree Lane/ Sidemore, Bromsgrove/ Worcs/ B61 8NY/ England.)

"Extraction" is the third release by "This window" - a strong and experimental music with an exploration into sound which is mostly abrasive. This tape is a mix of collages sounds, music and voices, reminding us some dadaist exploration.

ECTOTAPES -MAIL ORDER CATALOGUE - (from Ectotapes/5912 NW 62 Terr/OKC. OK 73122/ U.S.A.)

A distribution catalogue about experimental and sound music covering "Deleted", "Costes", "Mental Anguish" and many others... Available at the address above.

DIE ORGAMUS - BIG BAND - record -(50.FF. from "In Search of Extremists" c/o Franz Liebl/ Steinerweg 14/ D-8000 Munchen 60/ Fed.Rep.Germany.)

This is a various artists records featuring lots of well known musicians like "Algebra Suicide", "XRay Pop", "No Unauthorized", "Psychodrama" and many others....

Distributed by Franz Liebl editor of the interesting "Siam/Letter", (see the publication reviews), this record is a mix of new and experimental music always stimulating and curious. "Orgasm" is this record theme, suggesting sometimes such situations.

LEPRELECTRIQUE IV - Electre 89 - audio cassette - (? from "ELECTRE", 30 rue Jules Guesdes/ 62223 StNicolas/ France.)

"Electre" is not an ordinary poetry magazine, it is also dedicated to sound-poetry. "Léprelectrique" IV is a various poets cassette covering Bernard Heidsieck, Sylvie Nève, Jean Pierre Bobillot, Lucien Suel, Thierry Bouche.....

The voice is getting here, a musical instrument playing with sounds, distorting the words getting them involved to a curious and strange pronunciation which sounds clear, high or low but always voluble and rich, and it is pleasant and enjoyable to listen to all these voices and words, getting the word out of this ordinary and boring typographia. Poetry comes back here to its origins, don't we speak before writing? I do enjoy listening to this tape which is always rich and attractive.

BIG CITY ORCHESTRA - "Headache Remedy" - audio cassette - (\$4.00 from Ecto Tapes/ 5912 N.W./ 62 ND Terrace/ Oklahoma city/ Oklahoma 73122/ U.S.A.)

Typical collages sounds tape with repetitive voices, reminding some dadaist influence, but unfortunately these sounds effects are mostly boring monotonous and dull, making you lethargic. I think it may be their own style.

I.T.N.....EROTIC AUTOPSY" - audio cassette - (\$4.00 from Ecto Tapes/ 5912 N.W. 62 ND Terr/ O.K.C/ O.K 73122/ U.S.A.)

Another kind of electronic and experimental music with repetitive sounds effects, full of cruelty, they play with you until the ultimate torture, this theme is for them who are masochist, it brings you into a cold world of repetitive rhythms and voices, often disturbing and lacking of human emotions.

ECTO TAPES - MAIL ORDER CATALOG. - (from Ecto Tapes/ 5912 NW. 62 Terr/ OKC. OK 73122/ U.S.A.)

A distribution catalogue about experimental and sound music covering "Deleted", "Costes", "Mental Anguish" and many others..... Available at the address above.

IN SEARCH OF EXTREMISTS - HIGH END IN INDUSTRIAL - audio catalogue - (from Franz Lieb/ Steinerweg. 14/ D.8000 Muenchen 60/ W.Germany.)

A clean and well made distribution catalogue of experimental industrial music, magazines and books from over the world, always covering the industrial culture. So you can get some releases by "Algebra Suicide", "Amor Fati", "Jeff Greinke", "Due Process", "Merzbow", "Costes", "Vivenza", "Etant donnés", "La Sonorité Jaune", "Nurse With Wound", "Chris and Casey", "Current 93", "Organum", "Comando Bruno" and many others including printed matter.

MARCEL MONROE - "Love is not" - record - (? from "Certain Records"/ 234 5th AVE/ Suite 301/ New York 10001/ U.S.A.)

This band "Marcel Monroe" sounds so curious among

all these punk/Rock/Experimental/Industrial music I get. It is sure this record is enjoyable to listen, pretty well made, it is a cross between Lou Reed and XTC. The lyrics are attractive and sensual, and the sound, very good - A professional and clean work, indeed..... But let me tell you my only reproach, it makes me stupid, dull and lethargic.

VIOLENCE AND THE SACRED AND JACK WRIGHT - "Maria" - audio cassette - (\$5.00 from John Do

e Recordings/ PO.BOX 664/ Station F/ Toronto Ontario/ Canada/ M4Y 2N6.)

A curious live music mostly cerebral dealing with saxophone and voice, this experimental music gets an impressive ambience evolving in a subtle texture of sounds very curious and always attractive to listen. Lots of cut-up vocals are mixed with this cacophonous ambience.

JOHN DOE RECORDINGS - audio catalogue - (from PO.BOX 664/ Station F/ Toronto/ Ontario/ Canada

ROBERT HORTON - "Plateau" - audio cassette - (\$5.00 from Robert Horton/ 7 Coso Ave/ S.F. CA. 94110/ U.S.A.)

This is mostly a various artists tape with Robert Horton, Mike Shannon, Lisa Graves, Eric Castillo, Carol Yarborough and many others, using curious and interesting instruments as erhu, shaker, bongos, violin, talking drum, fiddle, coronet and others more traditionalists as bass, guitar, clarinet etc....

I think this music is mostly a research of various effects, offering subtle textures of sounds very curious to listen and attractive at the same time, bringing you to a quiet atmosphere.

A VIEW FROM SOMEWHERE - (A collection of alternative works by independent Toronto area musicians) - audiocassette - (\$6.00 (with booklet) from John Doe Recordings/ PO.BOX 664/ Station F/ Toronto. Ontario/ Canada M4Y 2N6)

This experimental music features artists as Varoshi Fame, John Oswald, Electro Static Cat, Sucking Chest Wound and others.... Honest work but lacking of originality except some good passages.

PBK
1989



collaborative
& solo

SHAMANISTIC
VERFALL
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ASESINO



PBK



coming soon... a noise supreme

PBK recordings

115 w. 33rd san bernardino ca. 92405 usa

M4Y 2N6.)

A n only cassette label dedicated to the release of independent music featuring "Patience Worth", "Darren Copeland", "Violence and the Sacred", etc.... "John Doe Recordings" is a radio, too, mixing raw source material with tape loops, live improvisation and environmental recordings.

THIERRY GALAI - audio cassette - (? from Thierry Galai/ 104 Cours Jean Jaurés/ 38000 Grenoble/ France.)

A nice and pleasant tape only made for pleasure. This is especially a kind of music which is able to get happy everyone and get smile a zombie (!). Stimulating

vocals and rhythms reminding sometimes French folk songs.

Indeed, a good natured and well played atmosphere which brings you to a splendid sunshine.

MIKE SHANNON - "Baptism of solitude" - (audio cassette - (\$5.00 from Joy Street Studios/ 18 Joy street/ S.F. CA 94110/ U.S.A.)

Electronic, experimental music mostly atmospheric as in every tape of Mike Shannon, the electronic sounds seem to be separated to create a strange atmosphere (often improvised), all sounds come from Mike Shannon with voice, extra guitar, percussions, electronics, flute from Alex Antonienko, Deb. Antonienko, and Tom Scott.

RABID CAT RECORDS - audio catalogue - (from P.O. BOX 49263/ Austin/ Texas/ 78765/ U.S.A.)

They distribute a lot of good rock music as "The Texas Instruments", "Happy World", "Half A Chicken" (* see the reviews about) and many others. For everyone interested in a honest and well made rock, I recommend to contact them.

MARGARET FREEMAN - "Academy Serial" - audio cassette - (? distributed by "Magisch Theater"/ Juliaandillenstr.22/2018 Antwerpen/ Belgium. - or - Christophe Mielle/ 182 Ave Jean Lolive/ 93500 Pantin/France.)

A 100 copies edition for this stimulating and expressive music evolving in nervous and destructive rhythms attack very impressive getting you stuned. Despite its strong power rhythms, we can notice subtle textures in this new music always attractive and curious to listen, never boring, too.

Margaret Freeman is an international newsletter, too (* see the publication reviews), plenty of contacts.

HYPERTONIA WORLD ENTERPRISES - audio catalogue - (from Hypertonia C/O Jan R. Bruun/ Heiryggen 2/ N.8614 Ytteren/ Norway.)

This audio catalogue covers lots of musicians as Charles Manson, XRayPop, Lord Litter, Das Frei Orchester, and others less known. Send them your tape - take care no tapes are returned, don't send original masters.

PBK "Melachoir" - audio cassette - (\$6.00 from PBK Recordings/ 115 W.33RD/ San Bernardino/ CA 92405/ U.S.A.)

Typical industrial music, mostly atmospheric reminding some metallic and low sounds. These sounds are repetitive which may sound boring at the first time, but fascinating and attractive after listening better to them. This powerful sounds texture gets you travelled through a grey and infinite space - very impressive and disturbing.

PBK "Asesino" - audio cassette - (\$6.00 from PBK Recordings/ 115 W.33RD/ San Bernardino CA. 92405/ U.S.A.)

Violent and repetitive noises, with disturbing atmosphere, these sounds are high and make you suffer.

PATRICK PARENT - "Etat de Stocks" - Opération

coup de poing - audio cassette - (100FB. from Patrick Parent/ 76 rue Wayenberg/ 1040 Bruxelles/ Belgium.) A boring tape. Patrick Parent doesn't know how to play well music and is unable to play well with noises, too.

HYPERTONIA WORLD ENTERPRISES - audio cassette - (£ 3.50/\$5.50/DM.9.50 inc. postage (send cash or postal money order) from J.R. Bruun/Heiryggen 2/ N.8614/ Ytteren/Norway.)

A pretty well made and amazing tape, fresh and pleasant with optimistic vocals which make this audio tape gentle and nice with good rhythms - /honest/-

SDV / TONTRAGER - "Dino Oon / Konrad Kraft" - audio cassette - (? from Zimmerstr 5/4000 Dusseldorf/ W.Germany.)

I'm never tired of listening to this splendid tape, discovering always a new ambience, more feelings, and something fascinating and strange, sure this music is one more I like among all the audio-stuff I got for this issue 8 of "M'Riquet".

This music gets a subtle texture, very fine, "using digital sounds in combination with strange noise and sounds fragments" as they write themselves.

I don't have other words, this music is completely strange and fascinating, getting our subconscious strong and powerful, making us fly into a deep and attracting world. Sure, I like this one.

PHONOSTATIC AUDIO COLLAGE - issue 10 - audio cassette - (\$4.00 from Photostatic magazine / Audio and print culture/ 911 North Dodge St/ Iowa City/ U.S.A. 52245.)

Hope you know the famous "Photostatic magazine", (* see the publication reviews), but it's better to buy it, you won't be disappointed to read it and listen to this stimulating audio-collage which has impressed me. A good work, indeed, which makes this compilation as a single work (very impressive) and difficult enough to do with all these various artists as Barry Edgar Pilcher, The Haters, Ensemble Vide and many others.

Phonostatic is seeking submissions for presentation in its continuing output.

PSYCHIC RALLY - audio cassette - (radio show) - (\$5.00 from Radio Transmission c/o Baby Doll/ P.O. BOX 2305/ 5001 Aarau/ Switzerland.)

This is their latest radio show tape, a real mix and subtle collages of various bands as "Etant Donnés", "Psychic TV", "Vivenza", "Organum", and many others, and so you can easily imagine this big noises meeting with impressive effects. They ask you to send them your experimental music etc for their Radio Transmission and they will send you a copy of the show using your stuff.

Other contributors who have participated to this audio-collage are: "Culturicide", "Vidna Obmana", "Due Process", "Bene Gesserit", "Merzbow", "The Haters", "Maybe Mental", etc...

This "Psychic Rally" radio from Zurich is very active and daring. I wonder what is the public reaction in their country.

SOUND AND FURY - audio catalogue - (from M.Reams/ P.O. BOX 10331 Greensboro/ NC 27404/

U.S.A.)

They are open to musicians, performance and multi media artists of an experimental nature, and cover a lot of cassettes from Eugene Chadbourne, Murray Reams, Jeffrey Morgan and others....

3 RIOART - "Octahedron" - small record - (? from Magisch Theater/ Juliaandillenstr. 22/ 2018 Antwerpen/ Belgium.)

Limited art edition first 200 copies with colour cover and artgraphics, this is a heavy and powerful electronic music, getting you into a strange atmosphere. It is a shame that is so short.

INSANE MUSIC - HUMAN FLESH - "Life in reverse/Meditations and fears" - audio cassette - (40FB. from Alain Neffe/ 2 grand Rue/ B. 6190 Trazzenies/ Belgium.)

Experimental and electronic music with vocals. I've been impressed by this tape full of strange effects and amazing collages which I find audacious, new and indescribable because very rich, there are no words to express well this music which is here completely itself and out of the ordinary. We do feel "Insane Music" is looking for its own sound and music getting it more and more adventurous. I do like this tape and I'm never tired to listen to it.

- Instruments used: bass guitars, violin bow, saxophone, loops, string organ, synthetizers, bass clarinet, flutes, cymbals, rhythm box, other effects.

- Musicians: Viviane Marc (voice) - Daniel Malempré (various instruments) - Alain Neffe (various instruments) - Nadine Bal (voices) - Francis Marbaix (various instruments) - Anja Muller (voices).

VIDNA OBMANA - "Gathering in Frozen Beauty" - audio cassette - (? from "The decade collection" c/o Parijslaan 173/ 2710 Hoboken/ Belgium.)

Impressive ambient and meditative music dealing with visual and strong impressions despite the music is mostly linear and invisible if you don't want to listen to it. Vidna Obmana is more involved in creating an inner world with a simple and subtle texture of repetitive effects which reminds us the great German musicians as Schulze and others.

VIDNA OBMANA & PBK - "Monument of empty colours" - audio cassette - (? from "The decade collection" c/o Parijslaan 173/ 2710 Hoboken/ Belgium.)

This another tape by Vidna Obmana is as impressive as "Gathering in frozen beauty", as impenetrable as the titles, too, we feel this guy is looking for his own style, hardworking the visual atmosphere and offering another sight to the experimental music.

"monument of empty colours" and "gathering in frozen beauty" are impressive, getting always more rich after several listenings, letting you discover a strange and inner world. It would be difficult to describe well it because this music reminds you more especially something you have lost in life, you regret, maybe, and I think to understand enough why Vidna Obmana takes more especially photos of this kind of visual atmosphere.

I like his music and images.

Instruments used: electronics, loops and tapes.

TEATRINO DELLA VOLPE - "compilazione gruppi"-audio cassette-(? from Biasin Stefano/ Via F.Capuzzo 2/ 31100 Treviso/ Italy.)
Rhythmic and industrial music mostly tribal with a lot of humour thru its effects.....despite some parts being irritating.

MAYA MUSIC GROUP - "volume 1 "Your silence will not protect you"-audio cassette-(\$6.00 from PO.BOX.366/ Stat E/ Toronto ONT/ M6H 4E3/ Canada.)
This is a 90 minutes work by Black and North American Indian poets and performers, and it is necessary to know the Pat Andrade goals and what is the Maya Music Group, so I recommend you the issue 2 of an excellent music magazine from the U.S.A.: "Electronic Cottage". The Maya Music Group preserves the Black culture, encouraging minorities to express their identity thru the cassette network and "your silence will not protect you" continues the exploration of connections between Black and Indian people. This music is very hot and attractive to listen, reminding some folk art, reggae music contrasting to the Black commercial releases used in a parasitic context.

YXIMALLOO - "Habit side", "Poison in side"-audio cassette-(? from Sakura Wrecords/ Ishi 1305/ Minami-Izu/ Kamo. Shizuoka/ Japan.)
Various artists tape. I've already reviewed "Christmas tape" by Sakura Wrecords. This one is involved in experimental music, too, with other amazing effects produced by some instruments as magic boxes, small and big 6 strings, mouth organ, vocals, drums, suzu, kane, gangan, pipes, tapecoder and others. I think lots of these instruments make this music mostly nasal, and not usual to our ears. (Interesting to discover).

PBK - "Shamanistic" -audio cassette-(\$8.00 (ppd) from 115 W. 33RD ST/San Bernardino/ CA.92405/ U.S.A.).
"Shamanistic" is an impressive music by PBK, not only impressive but strong too, moving in a nihilistic atmosphere mostly weird with subtle textures of sounds effects which gets this experimental electronic music out of the ordinary, attractive and pleasant to discover.

PBK - "Appeal" -Audio cassette-(\$8.00 (ppd) from 115. W 33 RD/ San Bernardino/ CA. 92405/ U.S.A.).
Another excursion into the depths of our subconscious with this another release by PBK: "Appeal", mostly atmospheric with power electronics getting this space music to an ambient and powerful, disturbing and strange world with distorted images and vocals. Impressive feelings and sounds effects. I like this one.

FLAGRANTS D'ELI - "News d'Eli"-Audio cassette-(? from Eli and Fred Périn/ 25 Square Jean Macé/ 78190 Trappes/ France.)
Rock punk music with subversive lyrics getting nervous vocals full of energy. These guys play hard guitars although we would like more rage in their music which sounds low enough.

INNOCENT IS BLISS - A Punk Sampler -Various artists-Audio cassette-(\$5.75 (postpaid) from "Wasted Effort Productions"/ PO.BOX 2095/ Quincey/ MA. 02269/ U.S.A.).

This cassette theme is dedicated to those who are helping the Aids patients and/or neglected animals and includes a compilation of various artists playing hard punk music bringing you into a storm of exciting and nervous music.

You get this tape with an informative publication about AIDS, and against vivisection.

PHIL MORALES "The American way" - "East / West" -Double single-(\$2.00 from "Enjoy life records"/ 920 West 28th Street/ Los Angeles/ CA.9007/ U.S.A.).

International, premier commercial record release of the British rock band, 63 which has a contemporary style animated by lead vocals in a pure rock style.



"East/West" was recorded in England the opening of the Berlin wall.

MARTIN FRANKLIN -(Sound images tapes)- "Premonitions"-Audio cassette-(\$5.00 - £3.00 from Sound Images Tapes/ 17 Baylis Road/ Slough, SL1 3PH/ U.K. England.)

Martin Franklin already sent me a part of this compilation tape which is now finished and well made entitled "Premonitions", a fine title which can give you a feeling about this music mostly ambient and electronic offering subtle textures of sounds, it brings you into a quiet world and this music is always attractive to listen, fresh at the same time.

The contributors are: M.Nomized, Todd Flesher, The Omega Ensemble, The TimeFlies, The Happy Citizen, Martin Franklin/Richard Clarc, TheVitamin B12, Jack Hurwitz, Richard Leake.

Noticed the good cover design of this tape.

GENERATOR - "Gen Ken and Equipment"-Audio cassette-(? from Ken Montgomery/Generator/ 200 East 3RD Street/ NYC 1009/ U.S.A.).

Electronic, experimental music with cold effects, this music stays distant to our feelings despite its high quality and the interesting texture of sounds.

MIKE SHANNON - "Winds of Hands"-Audio cassette-(\$5.00 from Mike Shannon/ Joy Street Studios/ 18 Joy street/ San Francisco/ CA.94110/ U.S.A.).

This title can express well the music atmosphere mostly abstract and ethereal with a fine sounds texture, a quiet and rich experimental music very attractive to listen and always pleasant to discover.

BOLLOCK'S PRODUCTIONS - "BleuBlancRock"-Record-(? from Bollock's productions/ BP. 1458/ 30.017/ Nimes - Cedex/ France.)

A rock revolution with French groups as "Les Ratons Laveurs", "Les Sheriffs", "Suzy et les Lardons", "Vortex", "La Mome Chipette", "Les Marottes" and many others who sing the French revolution with a lot of cocky humour and joy.

BOLLOCKS'S PRODUCTIONS - "Tulaviok"-Record-(? from Bollock's Productions/ BP. 1458/ 30.017/ Nimes - Cedex/ France.).

These guys play hardly rock in French with good lyrics as "Les Anarchistes" and many others, expressing mostly their joy of life and wine. (Their record cover is presented as a bottle of whiskey).

FREEDOM IN A VACUUM - catalogue-(from PO.BOX 862/ Station F/ Toronto; Ontario/ Canada/ M4Y 2N7.)

For them who are interested in experimental new and extremist music, I recommend them this catalogue covering lots of strange experimental and attractive

music from well known musicians as "Nurse With Wound", "Psychones", "Vivenza" to less known as Michael Snow, Abner Malaty, Grey Wolves and many others to discover

OPERA MULTI STEEL - "Les D/Couleurs de Pennui" - Record - (? from "Orcadia / Machina/ 17 Bis rue Nicolas Leblanc/ 18000 Bourges/ France.). Another beautiful and melodic record by "Opera Multi Steel" always touching and very sensitive with graceful and clear vocals, impressive lyrics and interesting poetry for them who can understand French which sounds like some folk nursery rhymes. I think the "Opéra Multi Steel" style is mostly linguistic and I'm always impressed by their vocals which are clear and beautiful. I think "beautiful" is the best word to express their music, "beautiful", "mystic" and "transcendent", these guys express something from the gothic past, noticed their impressive record design featuring Joan of Arc, it's "kitsch" but curious and fascinating at the same time. The back issue 7 of "M/Riquet" covers an interview with "Opéra Multi Steel".

BRUNO DUE - "MS" - Audio cassette - (? from Bruno De Angelis/ Piazza Calipso 27A/ 00121 Ostia Lido/ Roma/ Italy.). This is a cassette you could find on the French label "Illusio Production", mostly electronic, this music is rather quiet and graceful mixed with some low vocals repetitive sounds and some traditional instruments. A pretty cool music.

JOHN UTJSEN - "The extended orgy of hatred" - vol4 - Audio cassette - (? from Utjsen Recordings/ P.O. BOX 134/ Waynesville, MO. 65583/ U.S.A.). This punk/hard/rock music attacks quickly the listener with nervous vocals guitars and frenetic rhythms, power beats this is a music which is a real sonic assault.

MIKE SHANNON - "Busking for Obelisks" - Audio cassette - (? from Mike Shannon/Joy Street Studio/ 18 Joy Street/ S.F. CA. 94110/ U.S.A.). A dark trip thru an ambient and experimental music. I like this hypnotic atmosphere playing with your subconscious world. Impressive acoustic and good sonorous relief that moves slowly thru a subtle texture of traditional instruments sounds as violine, piano (well played) and others, making this music various and always graceful and curious to discover. Noticed the impressive tape titles which sounds already impressive. A personal and well made work.

BEARDED WEIRDO - "Mine field tapdance" - Audio cassette - (? from J.Reilly/ 515 N.Cassave *3F/ Westmont, Illinois. 60559/ U.S.A.). Sorry but I won't review this tape with a poor and bad recorded sound. More it sounds stupid and mediocre, too.

PSYCHIC RALLY/RADIO TRANSMISSION - Studio work 12rd of October 89 - Audio cassette - (SFR.5. from Baby Doll/ P.O. BOX 2305/ 5001 Aarau/ Switzerland.).

Think to have already told you that "Psychic Rally" is an alternative radio dedicated to noises, experimental, industrial music.....I recommend your their tapes which are a mix of various collages coming from different musicians work as ZovietFrance, GenocideOrgan, KapotteMusiek, John Wiggins, Illusion Of Safety and many others for this show made on the 12rd of October 1989. Other similar tapes are available at this address.

SCHIMPFLUCH - Audio catalogue - (from Imvluss/ P.O. BOX 4804/ 8022 Zurich/Switzerland.). Good label featuring audacious experimental work by "Sudden Infant", "The Haters", "Due Process" and many others. This label has its own style, and I recommend it for them who are mostly involved in noises and audacious destructive music.

POETRY DEVILS - (\$6.00 from "Poetry Devils"/ 626 Kathryn Ave/ SF. NM. 87501/ U.S.A.). I've been impressed by the sensual and mystical rock and roll sound, how it is possible to sing poetry, to make it sonorous and alive, far away from our old dusty and last century, or our nightmares school. Poetry is getting here nearer of us and more human. And if you are not interested in poetry, I recommend you this tape only for the music and its wonderful rhythms which sounds mostly rock, where you can taste a subtle guitar and bass work, the impressive voices come from Robert Winson and Miriam Sagan.

KENTUCKY FRIED ROYALTY - (the world wide tape-network) - (IRC'S audio catalogue from Lord Litter/ Out of the Blue Dittmar/ Pariser STR.63A/ 1000 Berlin 15/ West-Germany.). Lord Litter is involved in the network featuring in this catalogue lots of tapes reviews, he got thru the mail - impressive - you could find a listing of various radios, too, as "Radio Network", "Ensemble vide" and others involved in the music network, too, without forgetting the useful audio magazines. For everyone involved in the independent network, I recommend this catalogue full of good contacts and addresses. Lord Litter is a very active guy, sympathetic, too. Don't forget to send him IRC'S for his catalogue.

PLUS AU SUD - Audio catalog - (from 18 rue de Chateaudun/ 92250 La Garenne-Colombes/France.). When I got this catalogue, I believed it was a publicity for your holidays along the sea-side, the cover is luxurious, showing palm-trees and a beautiful sea, but "Plus Au Sud" is a catalogue of distribution covering mostly rock, punk music. 3Plus Au Sud is international and distributes some interesting videos, too. (Write for more infos).

MERZBOW - "Severances" - Audio-cassette - (\$10.00 from Masami Akita/ 105 Parkside Corp. 7.32.14/ Takinogawa/ Kita-Ku/ Tokyo/ Japan.). Well, this is a whole lot and again cassette devoted to noise, impressive and metallic sounds which make visual an industrial and apocalyptic world where machines only are alive and human dead. These machines are howling making the metal sonorous. Good and impressive industrial tools, as tapes

turnables electronics drums percussions metals bowed-instruments shaver motors self made junk etc.....We can imagine a lot of other sonorous and mad guests in this apocalyptic concert. One more good tape among other good ones from Merzbow, I like this one. Noticed the pretty well made audio-cassette presented as a booklet, has been designed by Arthur Potter. "Severances" is a "Discondia/Concordia" distribution. A good work.0

JORG THOMASIU - "Das frei orchester live" - Audio-cassette - (DM.10. from Jorg Thomasius/ Auguststrasse 19/ DDR/ 1040 Berlin/ East Germany.). Lord Litter sent me this fantastic tape from J.Thomasius which starts off as some concrete music with geometric sounds, getting stronger and more manifold to the end. I've been impressed by a solo woman vocal full of energy, howling guttural words in German over this impressive musical atmosphere. A lot of sensibility and good work in this tape you enjoy everytime you listen to it. I like this one.

COSTES CASSETTES - audio catalog - (from Costes/ 13 Quai du square 93200, Saint Denis/ France.). If you are interested in Costes, a provocative guy involved in sex thru his performances and music, ask his catalogue covering his production.

POISON DWARFS - ".....Cut!" - audio cassette - (? from Irretapes 009/ Mathias Lang/ Barendellstrasse 35/ 6795 Kindsbach/ W.Germany.). Electronic rock music with heavy and male vocals getting the atmosphere into a subtle texture of repetitive rhythms. Good effects reminding a kind of nocturnal and urban world.

BLACK RITUAL - "Encroached upon" - audio cassette - (\$5.00 from Joe Mellon JR/ 428 Eden Park BLVD/ MC keesport, PA 15132/ U.S.A.). "Black Ritual" is a four piece band with Dan Bires (vocals and lead guitar), Joe Mellon (drums); Brian MC Laughin (lead guitar) and Todd Loizes (bass). These guys are playing hard, getting you into violent rhythms full of energy. The vocals are impressive, too. If you want to have your hair stand on end, listen to these dynamic guys, sure, you won't be disappointed by them and you'll enjoy to listen to their tape several times and sure you would like to contact them, too.

ZOBEL & THOMASIU - Audio cassette - (DM.10. from Jorg Thomasius/ Auguststrasse 19/ DDR/ 1040 Berlin/ East-Germany) - distributed by "Out of the blue/Dittmar/Pariser str.63A/ 1000 Berlin 15/ W.Germany.). Recorded 1987/88 in Berlin by Dieter Zobel and Jorg Thomasius, this tape gets a choreographic sight with geometric and spasmodic sounds that invade your mind, getting it into a fascinating atmosphere full of subtle textures. You'll enjoy listening often to it, discovering always other impressions and other sounds. It is a well composed sounds geography.

DOUG MICHAEL - "The outer darkness" - audio cassette-(\$5.00 from Doug Michael/ 176.W.Ash Ave./ Burbank. CA. 91502/ U.S.A.)

Well composed jazz rock with good rhythms and subtle textures, consisting of the traditional guitar, bass and drums power trio. I feel this music as cerebral. Traditional and too well known at the first listening, it Muntelstraat 23/ 5211 PTS . Hertogenbosch/ The Netherlands.)

Clean and experimental music, quiet enough with repetitive rhythms, the discovering of sounds is rare and these guys reduce the effects to their essential. This music is mostly cerebral.

X RAY POP - "Fuzzy Christmas" - transparent small record-(? from "Pilot"/ 3 rue Paul Painlevé/ 37 Tours/ France.)

This pretty well made record has been dedicated to Gibas and Patrice Charles, who died in August 87. Melodic and nice music, mostly commercial to make your legs dance, and your mind empty. It's mostly childish and often silly.

PERSON TO PERSON - Audio cassette-(? from Boyaj productions/ 496 Hudson Street F34/ New York New York 10014/ U.S.A.)

This a judicious and marvellous audio cassette running various styles without damages, noboring at all, you'll enjoy listening to this pretty well composed music, travelling thru lots of traditional instruments sounds, this music makes you happy and quiet, , letting you enjoy to find always new styles from Pop to rock to Disco, to Blues.....

Don't forget, the vocals of Paul MC Kenna and Susan Malone are excellent, too.

They hope to tour Europe, so any help would be great. Write them.

DARREL DRAEGER - "Refried Dreams"-audio cassette-(\$5.00 from PO.BOX 1425/Bakersfield/ CA. 93302/ U.S.A.)

A various artists rock and stimulating cassette with mad, fun and delirious rhythms. The vocals are rich and impressive, too.

These various artists make the tape run various styles mostly rock.

You could listen to Sosumi-Big Jed-Sister Ray-Kevyn Dymond-Andrews Ligon-Die Manner-Don Campau-John Bartles-Disarray-Heinz Kupperts-Lord Litter-Mumbles-Crash-N-Burn-John Truber-Rattus Rex-All Perry-Hermanos Guzanos-Mark Hanley.....

OUT OF THE BLUE -audio catalog-(Irc's from Lord Litter 's Out of The Blue/ Dittmar/ Pariser Str.63A/ 1000 Berlin 15/ W.Germany.)

It is a distribution tapes and records catalogue introducing lots of interesting musicians thru the international independant scene as "UnoXUno" from Argentina, "The Hybrids", "Zobel", "Jorg Thomasius" and many many others.....

V2 ORGANISATION CATALOGUE -(Irc's from V2 Organisation/ Muntelstraat 23, 5211 PTS-hertogenbosch/The Netherlands.)

A distribution tapes and records + printed matter

catalog. -(They sell compact discs, too) introducing mostly musicians involved in the experimental, new and hard music.

THE MUSIC SOCIETY - "Probabilities"-Audio cassette-(\$9.95 (cheque or money order) from 15 Goldberry Sq/ Scarborough ON/ M 1C 3H6/ Canada.) Ambient and kindly computer music, easy to listen, it makes your feelings sweet and pleasant thru a big variety of sounds. This esthetical and ethereal music offers a fine atmosphere full of subtle texture, it is more especially welcome when you want to take a rest.

THE WALLMEN - "Nemlaw: you are the Wallmen today"-audio cassette-(\$5.00 from Jethro Deluxe/ 7711 Lisa Lane/ North Syracuse/ NY 13212/ U.S.A.) That is the 8th 60 min.cassette release from "The Wallmen" and I can say it is another one well made with some experimental sounds, sometimes irritating and harsh, it rocks often with good rhythms and various typical vocals Wallmen. The music sounds cynic and humourous, I think either we do love "The Wallmen", or we do hate them, they do their typical music and you can't get moderated about their style.

UNDERCURRENT - "Sounds for subconscious awakening"-audio cassette-(\$3.00 from Bill Jaeger/ 506 W.Johnson/ Payson, AZ/ 85541/ U.S.A.)

"Undercurrent" is a duo from Payson, in Arizona. I've been impressed by their strange and ambient music, or more especially this subtle texture of sounds without any conventional instruments, they use industrial tools, or other various objects like scrap metals, wooden sticks, electrical currents, telephone operator, vented door etc..... These sounds texture involve s you into a subconscious world, strange and impenetrable, sometimes organic which is physically felt as a nightmare although I don't consider their music disturbing but rather "strange".

ASP - "Crawling with tarts"- "Voccianna"-audio cassette-(\$5.00 FROM 633 Cleveland st/ N04. Oakland/ CA.94606.1006/U.S.A.)

Experimental rock music, this audio-cassette "Voccianna" gets sometimes good musical parts which are ingenious with a subtle sounds texture, unfortunately they are erased by other sounds effects boring enough which make this audio-cassette incomplete and not mature.

SAKURA WRECORDS - "Christmas tape"-audio cassette-(\$10.00 from Ishi 1305/ Minami-Izu/Kamo-Shizuoka/ Japan.)

That is a various artists Christmas tape you'll enjoy to listen to for your next Xmas.

Nice or difficult experimental music which often sounds childish, disturbing and nice at the same time. I like this tape full of freshness and parody. The sounds are simple but the texture is subtle and rich. I can't tell you who are all these musicians because lots of their names are written in Japanese, some of them are T.Korgo, S.Ootake, Yximalloo, but I've noticed the English titles which sounds often nice and humorous as: "Chrusimimas" - "How many turkeys and roosters are killed?" - "Pray for no one" - "But sorry, I'm Buddhist". This audio-cassette is a nice and cruel

little musical box which reminds you better your childhood than any stupid Christmas Carols on the TV.

TACKHEAD -record-(? from "Plus Au Sud"/ 18 Rue de Chateaudun/ 92250 La Garenne Colombes/ France.)

For everyone who likes Rapp Beat music, I recommend this record which is distributed by a French catalogue: "Plus Au Sud", (see review).

"Plus Au Sud" seems to prefer commercial music as I'm listening to their record "Tackhead". which is a music group from New York , the rhythms are good and very hot. Unfortunately, I find this music sounds much too commercial and too well known thru our medias.

HNAS - "Hirsche Nicht Aufs Sofa"-record-(\$9.00 from "Freedom in a Vacuum"/ PO.BOX 862/ Station F. Toronto/ Ontario/ Canada.)

Electronic rock music with some impressive and traditional instruments, this music presents a big variety of sounds thru a subtle texture with good and attractive rhythms. The woman vocals are fascinating, too, and remind me of Siouxsie and the Banshees voice.

This record gets a touch of black romanticism, mysterious, charming and sensual, it's always a pleasure to listen to it.

FREEDOM IN A VACUUM -audio-catalog-(irc's from PO.BOX 862/ Station F/ Toronto Ontario/ Canada/M4Y 2N7.)

A well presented audio-catalogue covering a lot of interesting and curious music as Kaiser Nietzsche, Vivenza, Nails or Christ, David Scurr and many others.....

Every record design is impressive and well made.

CRASH BLACK BIG ORANGE - "Voices-Nerves-Strange sky"-demo-tape-(\$3.50 US PPD - Int requests:\$6.00 US PPD, from PO.BOX 1841/ Arlington HTS/ IL. 60006/ U.S.A.)

Demo-tape featuring a pretty well made music I consider as part of the new wave style, involving you into a kind of atmospheric music with a lot of 'romanticism dandy'. The female and male vocals from Mary Simmons (vocals & bass) and John Simmons (vocals & guitar) are sensual mixed with good rhythms, and a good musical texture. We feel these guys are looking for their own sound and style making their band honest and hardworking, although I consider their music as too commercial, too much heard thru the medias.

MIKE SHANNON - "Earnerve"-audio cassette-(\$5.00 from Joy Street Studio/ 18 Joy Street/ San Francisco. CA.94110/ U.S.A.)

"Earnerve" carea is the 6th tape in a series of produced documentary cassettes chronicling the experimental media ensemble: "Earnerve". (See the issue 6 of "M'Riquet" containing an interview with Mike Shannon and his "Earnerve" performance).

The side one presents an interview with "Electrogenesis Magazine". The followed parts are a

mix of sounds, atmospheric enough as a research of noises. The used tools are synths, tape, racket generators, alto saxophone, keyboard, etc....
It is mostly a contemporary, experimental and atmospheric music with subtle textures of various and attracting sounds which are always pleasant to discover.

DINN - "Cony" - C.46 - (Trade or 97.000 Japanese yen or \$6.85 U.S. from L.M.A.K. C/O Dinn International Corp/ PO.BOX 86/ Gifu Central/ 500-91 Japan.)

An excellent collection of collages sounds mixed with a fine and experimental music. These sounds, sometimes cool and quiet, sometimes destructive and abrasive are very coloured and move thru an impressive and subtle texture. Each title presents a different bit of music moving into several and various colours featuring some sonorous and abstract painting.

DEATHRANCH - "Big city Orchestra" - "Massacre of the innocents" - audio cassette - (\$5.00 from Skidloy/1473 Redwood DR/ Santa Cruz/ CA. 95060/ U.S.A.)

Impressive experimental music flowing into an ambient and atmospheric acoustic music, very emotional. It is a strange journey among various instruments talking some hypnotic language. The atmosphere is sometimes curious and disturbing making this music come from our subconscious, it is dull, dark and wonderfully deep, we sink in it despite ourselves, this music is hypnotic.

I've already liked "Onanathra" from "Deathranch", the first tape they sent to me, I'm not disappointed by this another one "Massacre des innocents" which is surely more subtle and deeper, it is necessary to listen to it often, sure, you'll discover always new things, new sounds, new feelings.

We feel these guys are looking for their own sound and style. A great work indeed.

DEATHRANCH - "No risk brain tape?" - audio cassette - (\$5.00 from Skidloy/ 1473 Redwood DR/ Santa Cruz/ CA.95060/ U.S.A.)

The title is taken from "Software", a "cyberpunk" novel by Rudy Rucker, in which artificial intelligence robots dissect human brains to derive knowledge which is then stored on magnetic tape.

This mix of experimental music and dark novel gives a metallic and cold atmosphere where acoustic effects voices, iron tools, etc are meeting in howling and nervous rhythms, music gets here more relief, it is stronger and more active. It is not cerebral, not descriptive, it is still emotional even if it illustrates a novel, it gets you into its sensibility and atmosphere.

MERZBOW - "Merzbow/Enclosure" - audio cassette - (? from Masami Akita/ 105 Parkside corp/ .7.32.14/ Takinogawa/Kita-Ku/Tokyo/Japan.)

It is again a destructible noises cassette, making you discovered another kind of sensibility thru noises only, with various and delirious tools from our industrial world that Merzbow use with a lot of energy. These noises are violent making your feelings and body metallic, they come from an impressive mix of howling tools which it is impossible to detail or notice every

one used for this big experimental concert. Good tape.

CHARLES RICK KELLY - "Set" - audio cassette - (? from Charles Rick Kelly/ Closet Studios/ LTD/ PO. 11304/ Dallas, TX. 75223/ U.S.A.)

This tape has already been reviewed in the issue 7 of "M°Riquet", this another one is a big new remix, but fortunately the feelings stay the same making you either nostalgic or quiet, this music gets friendly with you. I remind this a 10 original funk rock songs tape, all composed by Rick Kelly, which you'll always enjoy listening.

POL SILENTBLOCK - "The pacha" - audio cassette - (DM.5 from Tonspur Tapes C/O Stefan Schwab/ Eiskilunastrasse/ 8520 Erlangen/ W.Germany.)

I didn't know Pol Silentblock until this cassette distributed by "Tonspur". Well, it is an attractive tape mostly childish playing with various styles and feelings, either nice or more tragical, it stays smiling, fresh and attractive making the musical atmosphere descriptive like a nice trip among various sounds all very well composed.

As this tape title is the "Pacha", it will let you sleep quietly. "The Pacha" gets quickly a friendly music you always enjoy listening.

KAISER NIETZSCHE - "Non plus ultra" - audio cassette - (\$2.00 from Freedom in a Vacuum/ P.O.BOX 862/ Station F/ Toronto/ M4Y 2N7 Canada.)

A clear experimental music, geometrical and concrete, every sound gets its individuality and appears like some geographical relief evolving into coloured and geometrical objects, this whole release gets you into a quiet and celebratory atmosphere, always enjoyable to discover.



KIDNAPPERS - "Dernière partouze avant la bombe" - audio tape - (? from Bollocks' production/ BP.148/ 30017/ Nimes cedex/ France.)

A dynamic and pretty handed rock in the "Rhythm N Surf" tradition, attractive, pleasant to listen with guitar/ Vocals sounds. This tape features 12 songs and it is distributed at "NewRose", (Paris).

ELECTRE - "Electre & Cie" - audio tape - (? from Bob & Nève/ 30 rue Jules Guesde/ 62223 StNicolas/ France.)

If you're fond of sound poetry, you won't be disappointed with the tapes produced by "Electre" which is a regularly poetry magazine featuring another side of the writing mostly visual, emotional and sonorous to an experimental art, involved in a hard working research of the "Word" and its "Sound". This tape is interesting and features various aspects of our language, a well made work, too.

VEHIKEL + GEFASS 7" - Small record - (? from Schimpfluch/ C/O Imvluss/ P.O.BOX 4804/ 8022 Zurich/ Switzerland.)

Impressive ambience of live destruction, this record will be sent you with a large poster featuring broken objects, so you can imagine the record is a fascinating meeting of various noises without looking for intellectual and sophisticated effects.

SPIRIT OF SOMA - "Black Trees" - record - (? from Hot Connection/ Musikverlag and produktion/ G.Bockholt/ W.Rilinger GBR/ Werrastrabe 21/ D-4300 Essen 1/ W.Germany.)

I will stop this long audio reviews section with these two following records from Germany, and I've been impressed with the high quality of the visual cover design and music, too, it is an excellent rock release, light and deep with a good acoustic featuring subtle textures of rhythmic effects, vocals are ok and these guys play well guitar and bass in a jazz rock tradition and more. You won't be disappointed. (lyrics are included in the pocket).

MARILYN'S ARMY - "Golden Paradise" - record - (? from Hot Connection/ Musikverlag and produktion/ G.Bockholt/ W.Rilinger GBR/ Werrastrabe 21/ D-4300 Essen 1/ W.Germany.)

A pleasant pop and light rock blue release from "Marilyn's Army" full of freshness and energetic playing, there is here a good sound quality and vocals are ok, too, featuring male and female ones (very fine). They play various instruments offering rich and generous effects plenty of good taste and quality with some hypnotic dark appeal.

(two records I recommend you).

*That is all, bye to everyone and thanks again for your generous contribution, I was very glad to review your work and I do wish you a good continuation in your efforts, hoping long live to the independent culture.

PUBLICATION REVIEWS

****support these people who are all doing something creative**
When the price is unknown, send several irc's if you write to anybody in this section.

ABORIGINAL SCIENCE FICTION - July/August 89. (\$3 from P.O.BOX 2449/WOBURN/MA.01888.0849/USA)

A full colour magazine about horror stories, "Aboriginal Science Fiction" is a well made magazine including book reviews, interesting notes and a big section open to comments from readers. The short stories are generally interesting making this magazine honest and attractive.

BIGOUDI - (artistic contributions or ircs from Bigoudi, case postale 137/CH.1001/Lausanne/Helvetia) Lots of disturbing drawings in black and white.

SORTE ROSE - issue 10 - (artistic contributions or ircs from Jakob/Poul.Paghsge 23.3. TH/DK.9000 Alborg/Denmark)

Scandinavian publication about music including lots of photos of touring bands with "Misanthropic Charity", "No Pigs", "President Fetch", etc...and short zines reviews. (this Scandinavian publication is written in a clear and easy English).

Another "Sorte Rose" n°11 is out and covers lot of graphic works with Ivan Sladek photos. Jakob sent me another bulletin, too, which is called "Sisyfos" written in Danish ...The photos and graphics get generally a message which is often disturbing and subversive.

CIVILIAN-BASED DEFENSE:NEWS AND OPINIONS- volume 5. (\$8.00/YR from PO.BOX 31616/OMAHA.NE 68131.0916/USA)

A regular publication about a possible alternative policy for national defense. The high points of this volume 5 are "the need for a common master-plan for the development of alternative defense in Central Europe" and the "civil deterrence" + book reviews "Freed from violence: surviving by democratizing and disarmament" from several authors (of the foundation for information on active non-violence).

LE VILAIN GNOME issue 7 (10FF00 from Fabrice Gayot/30 Allée Fabre d'Eglantine/87280 Limoges/France)

A gothic zine in black and white, interested in alternative music, and weird tales, around Bela Lugosi and vampires. Fabrice Gayot has good ideas and his layout is attractive, he only needs more visual and audio stuff.

AMMINISTRAZIONE DEL SOBREZIJ ANTIZIOTICO issue 16 (artistic contributions or ircs from Crash/Via XX Settembre n°18/RIGNANO Sull'Arno/(FT)/50067/Italy).

Written in Italian, I got some difficulties to understand several texts. This zine is mostly open to alternative music, fanzines reviews and mail-art

" " (artistic contributions or ircs from Klkaus Norbark/Mage Vg 83/4th/DK.2400/Kobenhavn NV/DENMARK).

A well printed and nice drawings booklet in black and white.

ICE RIVER issue 4 (\$2.50 from 953N.Gale/Union/OR 97883/USA).

A magazine of speculative writing contemporary music and fantastic art, including stimulating reviews by Michael Chocholack about experimental and new music. Poetry and essays by other contributors as Ursula le Guin.

TERRAPIN SYNDICATE issue 12 (1 IRC from Christian Laporte/Lot Duran N°3/40120 Pouydesseaux/France).

A full sheet of mailart contacts, and shows . A good tool in the network.

LE RETOUR DES ZOZOS (2FF20 or irc's from Il Zozo Masqué, Frank Garcia/74 rue Séguineau/33700

Mérignac/France).

A nice handwritten booklet plenty of news about alternative press and mail-art shows. Send your stuff, Il Zozo will be glad to talk about your work.

Il Zozo Masqué covers now several comic interviews from A to Z. Issue 10 with Dominique Leblanc from "Model Peltex", issue 12 with Françoise Duvivier from "M"Riquet"...etc.

AMITIES GRAPHIQUES issue 4 (2FF20 or 1 irc from Il Zozo Masqué . Frank Garcia/74 rue Séguineau/33700 Mérignac/France).

It's a graphic catalogue with a coloured cover, this catalogue presents lots of works about a theme: "Smile" - "sourire".

PARADIS (1 irc from "Hilare Moderne"/Eric Heilmann/4 rue du 8 Mai 45. /02260 La Capelle/France).

A nice handwritten book by Eric about his travel thru Australia, written in French - "Paradis"="Paradise".....but I don't think his travel was really a "paradise"....

L'ETANG MODERNE issue 2 (artistic contributions or ircs from "Hilare moderne" C/O Eric Heilmann/4 rue du 8 Mai 45. /02260 La Capelle/France).

This issue comes after the Eric Heilmann travel thru Australia, who has understood the best travel was art and playing with culture and words. This issue includes all his experiences about his project "Bises-art" and his numerous booklets he printed for 1987/88.

There is a special issue "L'étang moderne" about this project "Bises-art", this one payed homage to Yves Klein, and everyone was asked to get his/her smile/Kiss, ("Bise"=kiss and "Bises-art" means in French "strange"). Eric Heilmann tells us his experience about this project "Bises-art" and reviews several zines he got during this period.



L'AMANITE SCHIZOÏDE

N°2



BD, Nouvelles, Dessins, Poésie,
Chroniques, Photo-BD,
Interview Dan and the Destroy

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L'AMANITE SCHIZOÏDE
44 rue de Lourmel
75015 PARIS

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DEAD LETTER issue 5 (\$1 from 7146 Remmet Ave. #120/Canoga PK/CA.91303/USA).

"Dead Letter" is more especially a music zine including lots of interviews and involved against vivisection, racism, violence and sexism...+ lots of reviews, too;

BROWN STUDY issue 3 (artistic contributions or irts from "The Laughing Academy", 26 Bloomfield road/Moseley/Birmingham/B13.9BY/England).

Lots of esoteric poetry and strange drawings + various and striking opinions make this magazine stimulating and fascinating. Send. any contributions.

ARTWARE catalogue issue 4 (send irts, from Uwe Hamm:Furholter/Taunusstrabe 38/6200 Wiesbaden/W.Germany).

"Artware" is a big catalogue of distribution about extreme, alternative cultures in records, cassettes, videos, printmedia and more. Noticed ADN, COIL, White House, Merzbow, Club Moral and various magazines like "Electronic Cottage", "Factsheet Five", "Photostatic/Retrofuturism" and many others. Impressive catalogue full of curiosities!

SCAVENGER'S NEWSLETTER issue 68 (\$1.50 sample from Janet Fox/519. Ellinwood/Osage City KS 66523.1329/PH.913.528.3538/USA.)

Interesting newsletter about the small press, covering lots of SF.Horror and fantasy genres with several notes, announcements, messages, addresses and reviews always about the small press. Good determination.

GULIANOU issue 1 (12FF.00 from J.F. Moulard/Prés fleuris 2/Bat 2/Rue Laval/42000 St Etienne/France).

Delirious cartoons where items like psychiatry/society/communism/skin-heads/drugs/racism etc are treated with humour.

KOEKBRAND (artistic contributions or irts from Johan Van Leeuwen/Oe+Ewaal 34/2151 SM Nieuw-Vennep/Holland.)

"Koekbrand" is mostly written in Dutch, and sorry, I can't review well this nice zine which is mostly involved in rock-music, fanzines and tapes reviews from around the world.

ARTPOLICE (£2.00 from P.O.BOX 10265/ MPLS.MN./55458. USA.)

"Artpolice" is obscene, indecent and disturbing, too. The drawings are full of messages mostly political which make them subversive and interesting. We don't need words, the drawings are enough.

PHOTOSTATIC N°37/RETROFUTURISM issue 10 (\$8 for one year from Lloyd Dunn/911 North Dodge St/Iowa city /USA 52245.)

"Photostatic" is not an usual fine arts magazine, it presents arts from the machine culture, much of the work "overlaps into the field of correspondence art, concrete poetry, photography, audio-video, film, performance...". Most of the published works come from mail-art. The items of this issue 10 are "new age roundup", "Bring Grosby's choppers", "polyester pervers", "art strike 1990.1993", "popular culture is the

walrus of the avant-garde"....

DEAD LETTER issue 4 (\$1.00 from Ron/7146 Remmet Ave #120/Canoga PK/CA 91803/USA.)

Music zine full of interviews mostly involved against violence, racism, vivisection and sexism...Interesting interviews with "Media Children" and others like "S.H.A.R.P.", (Skinheads against racial prejudice) "Implement", "Cringer"...etc.

TRAY FULL OF LABMICE PUBLICATIONS (artistic contributions or irts from Melissa Jaspoer/P.O.BOX 303 Durham/N.H. 03824/USA.)

A pretty well made booklet full of pictures, poems and stories.

INFO MAN issue 62 (artistic contributions or irts from Guy Stuckens/21 Avenue Ch.De Tollenaere/1070 Bruxelles/Belgium.)

An info booklet covering fanzines, tapes, records and shows reviews in brussels or from around the world. CREATIF ART REVUE (same address).

The "C.A.R." covers lots of mail art works and projects in the network.

THE PRINTER'S DEVIL issue 7 (? from Joe Singer/P.O.BOX 135 Harrison/ ID 83833.0135 USA.)

A welcome paper for every small printer, "they provide the small press with accurate and timely information and all phases of the graphic arts, and promote art and craft in contemporary printing". This issue 7 features items like "photocopy and street art" by Stephen Perkins, "carving eraser stamps" by Julie Hagan Bloch, etc...+ other good and necessary information which can help every printer in his/her own printing problems. The "Printer's devil" presents an impressive mail from people who have stimulating ideas about the problem, and several publications reviews, too.

ELECTRE (? from nève & Bobillot/ 30 rue Jules Guesdes/ 62223 St Nicolas/France.)

A book of modern literature and experimental poetry, where some writing turns into sounds and comes back to its origins, other texts are more visual making this book colourful and stimulating, more open to a new kind of literature, less classical and boring, too. Noticed good writers like A.Robinet, Th Dessolas, P.Dhainaut, M.Valprémy, J.Josse, Bobillot and Sylvie Nève.

BABBLE issue 4 (? from Mr Bones/ 408 Queen St.W. / Toronto-Ontario/ M5V.2A7/ Canada.)

A curious publication out of the ordinary, "Babble" issue 4 looks like a box full of xerox images, cartoons, experimental art and writings more especially cynical and disturbing showing the absurdities of our world.

ART ZOO issue 2 (\$1 from Shane Paul / P.O.BOX 14450/ Phoenix. AZ. 85063/ USA.)

"Art Zoo" is a compilation of art and things by the Slightly Egotistical artist "Shane Paul". This magazine covers several works from people and presents some irritated letters against the artscene in the USA, some images of dead dogs and cats etc make this magazine curious, strange and ironical. A nice and black humour.

ND issue 12 (\$2.50 from P.O.BOX 4144/ Austin, TX.78765/ USA.)

A pretty well made magazine open to performances, new music and videos, covering several interviews with interesting people, not well known in the current media + lots of magazines and music reviews + mail-art shows, too.

This issue 12 covers some people from the foreign scene as Conrad Schnitzler from West Germany, Jorg Thomasius from DDR (East.Germany), "Nature and Organisation" from England, Alastair Mac Lennan from Northern Ireland, "V2 Organisation" from the Netherlands + other and interesting items....

*The magazine "ND" has been interviewed in the issue 7 of "Métro Riquet".

KICK IT OVER issue 23/24 (\$2 from P.O.BOX 5811/ Stn.A.Toronto,Ontario/ M5W 1P2/ Canada.)

"Kick it over" is an anarchist paper devoted to lots of concerns like native rights, feminism, bio regionalism and other interesting items. This issue 23 contents are "food as pornography", "criticizing socialist-feminism", "anarchist roots", "Guatemala student movement". The issue 24 contents are "ecology and mohawk thought", "Resistance in India", "substaining development", "anarchism and violence", "el Salvador dispatches".

CAHIERS DE L'ARCHIPEL issue 21 (? from André Marissel/ 14 rue de la fraternité/ 93130. Noisy le Sec/ France.)

A poetry book covering several French poets and writers like Yves Bonnefoy, Marie Claire Courcelle, Bernard Jourdan and many others....

HVA MOE KULTUREN - (? from Jimmy Jorgensen/Horsedammen 11/ 2.TH./ 3000 Helsingør/ Danmark.)

A well made book about "Kultur" containing fresh and spontaneous coloured paintings, but I'm sorry to be unable to review well this book only written in Danish.

MYSTERY HEARSAY -catalog- (artistic contributions or irts from P.O.BOX 2401/ Memphis, TN.38124-0131/ U.S.A.)

This catalog is plenty of news, contacts and addresses thru t(he international network. A very useful tool.

DADA LAND ATLAS - MANI-ART- (artistic contributions or irts from Pascal Lenoir/ 37 rue de Chevières/ 60680. Grandfresnoy/ France.)

This special "Mani-art" presents an international mail-art show about "Make your own country yourself", with several well known contributors in the mail-art network.

TOO FAR issue 7 (from Adrienne/ 3815 San Pablo = 7/ Emeryville, California, 94608/ U.S.A.)

Always welcome, I like this self published zine with a feminist focus by Adrienne. This another issue makes us again think about the big problems and experiences that every woman can get in her life, for example, domestic violence, alcohol and violence as a mean of masculinity and power, our sexist education which

makes difficult the understanding between men and women, a good review of a movie portraying rape "Extremities", other problems like abortion, and why so much women suffer from anorexia nervosa. A really touching stuff which makes us look better at our hard reality where happiness is impossible without a good understanding between men and women.

CIVIS issue 5 (? from CIVIS/CIVITAS/ BOX 26/ Swain/ Newyork 14884 U.S.A.)

This publication is always welcome, and I would like always to review something against this big lie which makes us believe in a necessary animal experimentation for our health. This issue 5 is an homage to DR Hadwen who denounced the folly of vivisection about 1932 (II), a testimony from the past, the DR Hadwen text is always valid and striking today.

This issue 5 presents other items, too, as "U.K.A.V Scandal hits rock bottom" from Gill Langley's threats to Michael Ball's blasphemies, and lots of doctor who are vivisectionists in "the name of JESUS" (IIII)....and more.

THE CIVIL ABOLITIONIST issue 3 (? from Bina Robinson/ BOX 26/ Swain/ Newyork 14884/ U.S.A.)

If you're always interested in destroying lies, this another publication against vivisection is good, too, and denounces our way of life which makes vivisection legal as "the beauty business" for example, usefull that we eat less meat, too....Our way of life looks like an Eden thru the publicities and hides the hell that animals know everyday.

LA POMME DE DISCORDE issue 1 (15FF00 or ircs from Frank Garcia/ 44 rue de Meaux/Apart 18/ 75019 Paris/ France.)

This hand coloured cover book presents lots of graphic works from alternative artists as Laurent Boyer, Philippe Pissier, and many others.

SIVULLINEN issue 10 (trade or \$1.00 or ircs from Jouni Waarakangas/ Poste restante 00980/ Helsinki 98/ Finland.)

A pretty well made zine plenty of graphics, poems, comics, drawings.....Noticed Orlando, Ron Lacer, Jeff Gaither graphics and many others. The poems and writings are often subversive.

NU - (36FF.00 from Xavier Bouygues/ 16 rue de la Pinsonnière/ 77680 Roissy En Brie/ France.)

A big and luxurious well printed book in black and white wishing to offer another aspect to the cartoons. The drawings are spontaneous, only graphics with black ink reminding us the abstract painting.

LE YERSIN - (artistic contributions or ircs from François Supio/ 7 Avenue Alphonse XIII/ 75016 Paris/ France.)

Nice book plenty of ink drawings, these ones are attractive and full of poetry.

COMIC TRASH issue 4 ? from Florian Engel/ Natruperstr 151/ 45000 Nabruok/ W.Germany.)

A well made magazine full of striking and subversive drawings, a lot of strong imagery in black and white

which makes this magazine abrasive for your eyes. Noticed an interesting and apocalyptic graphic work by Hamml, although it reminds me enough Caro. (if I've well understood, you can get postcards made by Hamml).

I recommend you this magazine for your coffee-cup if you're half asleep.

GRAFIEK - (artistic contributions or ircs from DE MEDIA/ Molenstraat 165/ 9900 Eeklo/ Belgium.)

A music 'zine written in Belgian, covering some well known musicians as Martyn Bates and others.

This 'zine includes various news and complete publication reviews.

MENSUEL 25 - issue 144-(100FB or 15FF. from 36 rue des Ramons/ 4200 Ougrée/ Belgium.)

"Mensuel 25" is out on the 25th of every month, this alternative magazine about contemporary and francophone poetry is always attractive, often involved in erotic images (for them who are interested). This issue 144 presents interesting writers as Jacques Izard, Pierre Courtaud and others... with publication books reviews by Jean Pierre Bobillot.

Noticed an attractive novel by Raphaële Antona, you could get in every issue of "Mensuel 25".

Humoristic drawings by Tronchet.



TYR -issue 13- (? from "Réseau 666"/ Thierry Tillier/ BP 4254/ 6000 Charleroi 4/ Belgium.)

Always striking, "Tyr" is an info bulletin distributed by the "Réseau 666", this issue 13 presents violent graphics and writings by Thierry Tillier, others by Marc Questin, Jean Carteret and Philippe Pissier, etc....

For everyone interested in Esotericism, I recommend this address.

"A mixture true, false and fatal. Beyond limits and norms. Print attack-art, rock'n'roll destroy, industrial, crucified paintings, drawings, photographs, graphs and glyphs, religious pornography and romantic love....Far out magazines, texts to read to burn up all fictions, hellish plans inside the magic rituals....Comix, films, political poetry, etc, etc..."

"GOD WANTS GODS" (Novalis).

To get out of the void and take all the deadly risks, by feeling, like Universal Amens.....The "Réseau 666" is like God's decaying stumps, a rebellious and flamboyant mix, a busted up and joyous revolt,

morbid and serene. An alibi to ransack all the corpse-like things of art and life.

A "DOGM-BREAKER" pure and hard!

Already we are merciless. Projected into Art's energy and blood, inside castings of arms floating like lights in the skies, the wings of the angel are frantic and furious, scorched by the teeth of passion.

We tear off fingers from emptiness, as we reinvent the Ophite rituals.

We look at the vampires, the skeletons, their lofty and sublime tricks and trinkets. The young hookers with their bangs over their eyes....

We adore flesh, the love there is in flesh....

We will always go farther, we will do more things destroyed, we'll go through all the freeings, all the experiences upon the great lips of life; all the invocations, all the revolutionary dreams, all the necessary mock-ups.

To pray the dream gothique of the air and of fire, to pierce death with extatic pleasures, with truth serums from the guardian angel, with tender squids and invisible colors, with Venuses bleeding latex....

RESEAU 666 to set ablaze flesh's intelligible cathedrals....

RESEAU 666 in the heart of (s)pits.... (Manifest from the "Réseau 666")

L'AMANITE SCHIZOIDE -issue 2- (? from Jean Luc Girard/ 44 rue de Lourmel/ 75015 Paris/ France.)

We were waiting for this good and pretty well made magazine where humour, philosophy, poetry, rock music, cartoons and fantasy are mixed, making this magazine attractive to discover. This issue 2 covers an interview with French musicians as "Dan and the Destroys", impressive graphic work by Costar, and others items + two pages devoted to publication reviews.

MENSUEL 25 -issue 145- (100FB or 15FF. from 36 rue Des Ramons/ 4200 Ougrée/ Belgium.)

This issue is welcomed when we can see how the religions are getting at present so strong to FANATICISM. It's this "Mensuel 25" theme: "FANAZISME" with striking drawings, and of course poetry/novels and other items + book and publication reviews.

QUATRE POEMES -by Ivar Ch'var- (? edited by "Lune Product"/ Fabrice and Frédéric Poincelet/ 33 rue de la Libération/ Paillart 60120/ Breteuil/ France.)

Limited and well made edition. I enjoyed this poetry and graphic book, not ordinary. The Ivar Ch'var poetry is rather a mix of onomatopoeias reminding some ritual rhythms, the photos are strange and this man (we can see) seems to be offered for some sacrifice I don't know. I liked the drawings, too, which are obscene and strong like a storm of weird feelings.

HISTOIRES GROTESQUES -issue 5-(? edited by "Lune Product"/ Frédéric Poincelet/ 33 rue de la Libération/ 60120/ Breteuil/ France.)

"Histoires grotesques" includes two booklets "Thanatomorphosis" written by Patrick Oustric with graphics by Frédéric Poincelet - And "La crotte" written by Konrad Schmitt with photos by Fabrice

Poincelet.

I think the Poincelet Brothers are going to create their company, soon.

A strange work where obscure writings are mixed with weird and strange images.

CIVILIAN-BASED DEFENSE:NEWS AND OPINIONS -issue 1- (\$8.00 per year from P.O.BOX 31616/ Omaha/ NE. 68131/ U.S.A.)

It is a publication of the "Civilian-based defense association" to provide information CBD as a possible alternative policy for national defense....

This issue includes several questions to persons who have done writing or speaking on CBD in recent years, these persons tell their opinions which are mostly positive about the idea of "Civilian-based-defense".

This publication wants to hear from you, too, and would like you to send them the news about CBD from your country.

BRAIN DEAD -issue 10- (\$2.00 from John Bergin/ 4503 Washington Street/ Kansas city/ MO 64111/ U.S.A.)

A pretty well made magazine full of maddened art and experimental poetry, visual art, short stories and interview with Mudhead.

Noticed the music reviews by Carol Shutzbank.

"Brain Dead" is mostly an art magazine I consider strange and attractive.

SELON MOUVEMENT -issue 19- (18FF (postpaid) from Xavier Bouygues/ 16 rue de la Pinsonnière/ 77680 Roissy En Brie/ France.)

An only maddened drawings book in black and white from Xavier Bouygues who loves Van-gogh.

Those pages look like a black wind in your brain.

ABORIGINAL SCIENCE FICTION -(\$14. a year from P.O.BOX 2449/ Woburn, MA. 01888/ U.S.A.)

A luxurious and coloured magazine about science fiction only full of short or long stories covering some good and new authors. Lots of opinions and ideas about science fiction, a well made book reviews and letters from the readers + advertisements.

This "Aboriginal science fiction" is a fellow and serious magazine.

THE VAMPIRE JOURNAL -issue 5- (\$5.90 (including postage) from Baker Street Publication/ P.O.BOX 994/ Metairie, Louisiana 70004/ U.S.A.)

I like the introduction: "Once again, dim the lights, turn on some suitable mood music and find a comfortable seat. This will truly be an encounter with the creatures of the night - one you'll never forget". "The Vampire Journal" is a publication open only to Vampire, and it's a Baker Street Publication.

This issue 5 features lots of good items mixed with black humour, book reviews, interviews and long or short stories covering always the Vampire theme. Interesting article about "Feminism and the liberated Vampire" written by Margaret L.Carter.

They welcome new contributors to submit articles, reviews, new items, poetry, fiction, photos and artwork. Payment + free copy for articles, reviews and artwork.

IKARUS -issue 6- (DM.4. from Jens Neumann/ Spielbergstr. 27/ 6501 Elshheim 2/ W.Germany)

"Ikarus" is a german magazine with coloured cover full of poetry, proses, drawings, ideas and opinions including an interview with "Converse" - (hard rock and blues- + lots of music reviews and other items.

THE LAPIS PRESS - (from 589 N. Venice boulevard/ Venice, California 90291/ U.S.A.)

A catalogue covering only books about contemporary art as Duchamp's trans/formers from J.F. Lyotard and others.

DARK DIAMONDS -issue 2- (? from Andy C/ 1st John's View/ BOSTON SPA/ Wetherby, West Yorkshire/ L S 23. 6NQ. England.)

A booklet full of opinions and ideas mostly disturbing. This second issue continues the "Dark Diamonds" interest in all things ecological with a look at the greenhouse effect, a part on religion, an article on the extremely questionable practice of electroshock therapy, more especially against women as we can know all the established psychiatric system is misogynous.....+ poetry and art.

I've read with interest this small zine but "Big" inside.

MATIERES issue 18/19- (100FF. (per year -4 issues) from Alain Wexler/ "Le Genetay"/ Lucenay/ 69480 Anse/ France.)

Poetry booklet - each issue of "Matières" is dedicated to a different theme. This issue 19 is devoted to "walls", featuring writers as Hervé Merlot, Anne Lise Chabot, P.Autin Grenier, Patricia Servamin, Sylvie Bruscoli and many others.

The issue 18 is dedicated to the bra, surrealist enough and writings getting mostly fetishist.

EL MOVIMIENTO -issue 2- (7FF. and 13FF. postpaid from "Cochise"/MPT De Courdimanche/ 91940 Les Ulis/ France.)

A rock-zine featuring interviews with "Les Cadavres", "Les Dileurs" but other items, too, as lots of news about the independent scene in France, "Le Scalp", "L'association Cochise", "Women in Perou", a written part against vivisection + lots of publication reviews.

LA VACHE BIGARREE issue 9- (artistic contributions or irc's from Ann Van Der Linden/ 1 rue P et A-Fumouze/ 93450 Lille Saint Denis / France.)

Nothing can stop guys who want to print themselves their work. "La Vache Bigarree" is a printed 'zine with a duplicating machine and features a lot of people in the network and the French and independent scene as Costes, "Il Zozo" (Frank Garcia), F.Poincelet, and many others. "

"La Vache Bigarree" is another kind of artist book, not clean, not conceptual but mostly untidy childish and mischievous.

X IS OUT -issue 4- (\$1.75 from P.O.BOX 1102/ Allston/ MA 02134/ U.S.A.)

Take care "X is out" is not a music magazine but it's mostly devoted to stories, cartoons and art + other items...

CIVIS -issue 5/6- (\$15 pr year from P.O.BOX 26/ Swain/ N.Y 14884/ U.S.A.)

"Civis" is a bulletin from the organization founded by Dr Hans Reusch to spread the news that vivisection has no medical justification as "IDALV Meeting in Paris", and how the international league of doctors for the abolition of vivisection (IDALV) can know sabotages and censorship thru the world. Interesting articles with an impressive and forbidden speech from Dr Vernon Coleman entitled: "The betrayal of science by the men of Evil".

THE HUNTING SEAT -(? Leena Kemppli/ Lerso Parkallé 169. ST/ DK. 2100/ Kobenhavn/ Danmark.) A calligraphic booklet full of wild and black signs which look like mural graffiti - the drawings are mostly spontaneous.

OPEN WORLD - (artistic contributions or irc's from Dobrica Kamperlic/ 11040 Beograd/ Milovana Jankovica/ 96/ Yugoslavia.)

A fellow and kindly mail-art bulletin mostly visual full of addresses, contacts, mail-art shows and other interesting infos about the international network.

PEOPLE I NEVER KNEW -(\$1.00 from Pink C/O Shane Paul/ P.O.BOX 14450/ Phoenix / AZ 85063/ U.S.A.)

A pink magazine featuring a lot of visual work from artists involved in the international network - some good work more especially by Shane Paul.

F.A.N. -issue 10- (\$1.50 from 15 Wordworth Court/ Shakespeare road/ Bedford. MK40 2EJ/ England.)

"F.A.N." is a stimulating feminist art news encouraging every female work that challenges oppressive theories and practices in terms of race, class, sexuality and disability....

This issue 10 is about disability arts: "The real missing culture", featuring impressive testimonies from disabled women involved in art. These voices are great and I enjoy this wonderful issue showing the very ignored work and testimony of disabled women in the arts.

WHITEWALLS -issue 22- (\$5.00 from P.O.BOX 8204/ Chicago/ Illinois 60680/ U.S.A.)

"Whitewalls" is a pretty well made magazine of writings by artists making mostly this mag. visual featuring an experimental and sonorous writing. An interesting work, indeed.

This issue 22 presents several artists as George Deem, Deborah Hede, Jürgen O.Olbrich and many others.....

NOMO -issue 1- (\$3.00 from Patrick Symes / 140. 10 Franklin Ave/ Apartment A.49/ Flushing New York 11355/ U.S.A.)

"Nomo" is a humorous zine full of collages with short and curious stories, playing with words and medias.

CIVILIAN BASED DEFENSE:NEWS AND OPINION -issue 2 (\$8.00 (per year) from P.O.BOX 31616/ Omaha/ NE 68131/ U.S.A.)

Civilian Based Defense is an info bulletin as a

possible alternative policy for national defense and to provide a vehicle for the exchange of international news, relating to "C.B.D". This issue 2 features items like "nonviolent national defense-Canada", "The relevance of writings of a defense theorist of the French revolution to civilian based defense" and others + news and announcements thru the world....

SORTÉZ LA CHIENNE -issue 3-(30.(FF) from El Rotring/ 48 Rue Gambetta/ 59000 Lille/ France.)

Tabloid size, "Sortez la chienne" is an impressive and stimulating cartoons magazine full of delirious and international comix mostly American, English and French. The graphics are strong, impressive, weird and really out of the ordinary. "Sortez La Chienne" makes move the traditional French cartoon which is getting dusty and asthenic. This big comix magazine reminds me enough the American one: "Raw", and sure, I think "Sortez La Chienne" overestimates the French taste.

In his comments, El Rotring wrote he has financial problems with his mag. (like me) - and don't hesitate, buy "Sortez La Chienne" to help them, you won't be disappointed, at the same time, buy "Métro Riquet". Help the independant press which helps you to see another side of your zombies life, and believe in your freedom.

SMILE -issue 8-(\$5.00 - DM.8. from Kunst Bahnhause/ PO.BOX 2631/ D. 495 Minden/ W.Germany.)

A German and satiric magazine written in English and German, devoted to the politic world thru a pig "Gina". Lots of writings, drawings and cartoons from the mail-art network.

DEMENTED SYLVIA -(artistic contributions or irc's from 1146 10th Ave.E./Seattle WA. 98102/ U.S.A.)

A xeroxed images bulletin with words and writings. I ask what is "Demented Sylvia", these words (?), what is the meaning of this bulletin, too....

BITCH -issue 24-(\$1.75. from San Jose Face/ Suite 164/ 478 W. Hamilton Ave/ Campbell, CA. 95008/ U.S.A.)

A music magazine written by women about women, this issue 24 features the interesting writing part by Lori Twersky about stereotypes between men and women, a serious examination of our society with lots of interviews with several female musicians as Katie Webster, the Clams, Joan Jett and many others + lots of news and interesting infos.

I hope you enjoyed the interview with "Bitch" in this issue 8 of "Métro Riquet".

WEAST -issue 1-(? from Jens Pepper/ Urbanstr. 48J/ 1000 Berlin 61/ W.Germany.)

A pretty well made magazine devoted to international and visual art written in English/German/Polish, and covering a lot of artists less or more known as Egon Schrieck, Henning Mittendorf, Graf Haufen, Peter Kustermann and many others....

"European neighbours" is this first issue title - every issue has a theme, and the second and third ones will be "Hopes and fears", and "Individual and collectiv

egoism". I received this magazine about the end of 1989 with a cover design which is now curious, it represents this famous wall (I). The following issue will be "Hopes and fears" - Is "Weast" premonitory?!

STAMP-AXE -issue 1-(\$2.00 from Poste 109/ Station C/ Montreal Quebec/ H2L 4J9. Canada.)

A pretty well made booklet featuring a lot of mail-art work and shows. "Stamp-Axe" is a bilingual publication written in English and French, it presents various publication and audio reviews from around the world, too.

TOKBOMB -issue 1-(10.(FF) from J.F. Moulard/ Prés fleuris 2/ Bat 2/ Rue Laval/42000 St Etienne/ France.)

A comix 'zine in black and white featuring lots of good graphics from El Rotring to Hakro, Morlighem, Leblanc, etc....

JUNGLE -(artistic contributions or irc's from Renée Bouws/ Nicolaas Maesstraat 70/ 1071 RC Amsterdam/ Holland.)

A pretty and little work dedicated to the jungle. It is a pretty well printed booklet in black and white with writings and drawings, all very childish, fresh and simple with something ritual and magical. (the poems are translated into English).

NONOTTE ET PATOUILLET -(? from Christian Bertolino/ 53 rue du Sahel/ 75012 Paris/ France.)

It is almost an artist-book looking like a small and nice flag, it will surely attract every bra-fetichists, featuring lots of writings, short stories and graphics, mostly humorous and surrealistic about this curious object.

THE S.I.A.M. LETTER (on industrial arts and music) -issue 3(DM.4.00 from Franz Liebl/ Steinerweg 14/ D.8000 Munchen 60/ W.Germany.)

An informative and interesting publication about items concerning the industrial culture as music, magazines, network, architecture etc.... This issue 7 contains long and detailed reviews about several industrial releases from Mike Shannon to Bourbonese Qualk, Nox, Vidna Obmana, etc....

Lots of contacts thru the network, publication reviews and interview with Jupiter Larsen, interesting articles about the design in London, Munchen, Paris....

The "S.I.A.M. Letter" is a really informative publication about the industrial culture.

RESTORE -issue 4-(\$1.00 from Mike Thain/ 621 Basset road/ Bay Village Ohio 44140/ U.S.A.)

A punk 'zine featuring several interviews with "Suck of it all", "Uniform choice", "False Hope", etc....with lots of audio and shows reviews.

PLAY HOOKY -issue 1-(free, from Ulrich Rerner/ Brandenburgstr. 15/ D.4044 Kaarst 2/W.Germany.)

Written in German and mostly badly xeroxed, I got difficulties to understand this zine which is a rock punk music zine covering some interviews, reviews and other infos.

UNIVERSITE DE GRENOBLE III



J. MARIGNY
GROUPE D'ETUDES ET DE RECHERCHES
SUR LE FANTASTIQUE

Dominique Universitaire de Saint Martin d'Hères
BP 25 X - 38040 GRENOBLE Cedex
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THE S.I.A.M. LETTER - On industrial arts and music -issue 2-(DM.4.00 from Franz Liebl/ Steinerweg 14/ D-8000 Munchen 60/ W.Germany.) This issue 2 covers music, publication reviews, networking chapter with lots of good contacts and events on the industrial scene as the European Media Art Festival in Tour and other good and useful infos. Noticed the reviews are long and detailed and you are sure your material sent, will be well listened and read. Honest work.

MATIERES -issue 20-(? from Alain Wexler/ "Le Genetay"/ Lucenay/ 69480 Anse/ France.)

Mythology is this issue 20 theme covering lots of writers as Serge Rattner, Paul Marandon, PHM Burgaud and many others. Impressive lino-cuts make the visual section of this poetry publication.

CHRISTMAS CATALOGUE -(artistic exchange or irc's from Michael Leigh/ A1 Waste Paper CO LTD/ 71 Lambeth walk / London SE11 England.)

For your next Xmas, get this pretty and humorous catalogue full of curious collages and words, a typically "Curios things" collection, one more by Michael Leigh....All copies gone! more next Xmas probably!

SENZA TITOLO -(artistic contributions or irc's from Marcello Diotallevi/ Via Veneto, 59/ 610 32 Fano PS/ Italy.)

A well printed book about visual poetry getting the writing expanded in a whole space or making it graphic as a tree and other more abstract signs.

CIVIS - For the abolition of vivisection - issue 7-(? from PO.B. 152/ Via Motta 51/ CH.6900 Massagno/ Switzerland.)

This issue 7 covers an impressive text written by Prof. Pietro Croce, author of "Vivisection or science - a choice?", and why he's against vivisection, because science works against mankind, and has degraded into scientism with its own dogmas prejudices and privileges, producing more maladies than it cures, and because it's rooted in a methodological error....Because there are numerous, widely differentiated species of animals, and this wrong method renders impossible a correct evaluation of the result - and "Why do they continue vivisection if it's a strong way?", Prof. Pietro Croce answers it is the money that can be made from human suffering and

CAN YOU TELL

RODENTS (MICE/RATS)

(the most commonly used laboratory animals)

1. Plaque (fatty deposits) are deposited in the liver
2. 3-year life span requires massive doses for drug/product testing—more than humans will ever use
3. Imuran (immunosuppressive) causes birth defects in mice
4. Manufacture Vitamin C in their bodies
5. Lysodren (cancer chemotherapy) does not cause kidney damage in rodents
6. Continual pregnancy healthier for rodents
7. Hypersensitive to chlorine in minute doses
8. Manufacture Vitamin B in the appendix
9. Myambutol (TB antibiotic) causes birth defects in mice
10. Eliminate drugs from the body in 3 hours (faster elimination reduces drug danger)
11. Thymidine shrinks tumors in mice
12. Catapres (anti-hypertensive) causes retinal degeneration in rats
13. Can't tolerate more than 15 minutes of direct sunlight
14. Chloroform toxic to mice in minute doses
15. Obtain Vitamin D by licking their own fur
16. Moben (tranquillizer) causes breast tumors in mice
17. Specially bred for laboratory studies. Live in a controlled, sterile environment. Majority of diseases induced through genetic breeding (tumors and genetic defects), or from parasitic infections
18. Rats have no gall bladder - Digest fats differently
19. Require 3 1/2 times more protein than humans
20. Thalidomide (tranquillizer) does not cause birth defects in rats
21. Meclizine (for travel sickness) causes birth defects in rats
22. Coumarin (blood thinner) causes liver damage in rodents



THE DIFFERENCE?

HUMANS

1. Plaque (fatty deposits) are deposited in the blood vessels (leading to stroke and heart disease)
2. 72+ life span and consume drugs and chemicals in minute doses over a lifetime
3. Imuran does not cause birth defects in humans
4. Can only obtain Vitamin C through the diet
5. Lysodren causes kidney damage in humans
6. Continual pregnancy in humans leads to nutritional depletion and disease
7. Can stand chlorine in much larger doses.
8. Manufacture Vitamin B in the liver
9. Myambutol does not cause birth defects in humans
10. Eliminate drugs in 72 hours. Increases danger of drugs in the aged
11. Thymidine does not shrink tumors in humans
12. Catapres does not cause retinal degeneration in humans
13. Can tolerate direct sunlight for much longer periods
14. Humans can stand chloroform in much larger doses
15. Obtain Vitamin D through the diet
16. Moben does not cause breast tumors in humans
17. Humans come from a wide variety of genetic, environmental and lifestyle backgrounds, all unpredictable. Environment, diet and lifestyles responsible for most human diseases
18. Humans have a gall bladder. Digest fats differently
19. Excess protein responsible for kidney damage in humans
20. Thalidomide causes birth defects in humans
21. Meclizine does not cause birth defects in humans
22. Coumarin does not cause liver damage in humans



Reprinted from *Vivisection: Science or Sham* by Dr Ray Kupsinel, M.D.



This photo shows several prominent members of the Art Strike Action Committee inflating a balloon with hot air during a rally in Dundee, Scotland. So much hot air was produced in fact that the balloon took off prematurely and two Art Strikers were carried aloft with their mouths still attached to the connecting tube, shortly after this picture was taken. (NOTE: Peter Harkin offering 6 encouragement, by his tent in the foreground.)

CURIOUS THINGS © A WASTE PAPER.



FACTSHEET FIVE

FACTSHEET FIVE T-shirts are now available for \$7.00, plus \$1.50 postage and handling! Designed by Freddie Baer, they feature an appropriately enigmatic image of the small press, and come on a brilliant yellow shirt in sizes S-XL.

animal torture.... Prof. Pietro Croce writes that vivisection represents a double threat to humanity, directly because from cruel experiments on lower animals there has been a gradual escalation towards more evolved species, leading to cruel experiments on humans. (For example, experiments are conducted on a vast scale on inmates of penal institutions in the U.S.A., on so-called volunteers in Italy, on children (especially physically and psychologically handicapped ones), on nature fetuses, etc.), so Prof. Pietro Croce writes what to do and not to do.....

I recommend you to read these opinions I've a little recopied in this review.

Noticed the numerous letters in this issue 7 full of audacious ideas and other good infos.

"Qui tacet mentitur".

LOLA FISH -issue 3-(artistic contributions or irc's from B.Pompey/ 36 Res. Jean Macé/ 28300 Mainvilliers/ France.)

If I remember well, B.Pompey was "La Banane" editor, and I can see he has now changed his little zine title, this one is better, including clear publication and audio reviews + mail-art shows.

SOUND CHOICE -issue 13-(\$3.00 from PO.BOX 1251/ Ojai/ CA.93023/ U.S.A.)

A useful and informative magazine dedicated to the audio evolution network and the positive evolution of music, audio art and related matters. This issue 13 covers a lot of good articles as "Brain Machines", an interview with "Kramer", a detailed guide to exploring the new sounds, and making contact to audio connections throughout the world, lots of news and notes, a part plenty of letters from the readers with exciting ideas and opinions, communicating other news, too., a separated masse of reviews by genre from avant-garde, experimental, to electronic, industrial, new age, to folk, country, blue grass, to jazz, blues, to rock, and to everything else.....So I had a good time reading this issue 13 of "Sound choice".

HOTEL PRO FORMA -(from Anne Kathrine Winkelhorm/ Sturlasgade 14/ 2300 Copenhagen / Denmark.)

"Hotel Pro Forma" is a production company presenting theatre performances, exhibitions, lectures, book etc....It is a research into mythology and the visual arts, investigation of material structures, utilization of space, application of tradition in new contexts. This book is a look at every performance art events in "Hotel Pro Forma" with photos and detailed reviews. Most of these performances are subtle and aesthetic dealing with philosophy and poetry. This company has already shown performances in Eastern and Western Europe, Japan, Mexico. It plans to be touring in Germany and France.

ENDLESS STRUGGLE -issue 11-(\$1.00 from P.O.BOX 69601 STN K/ Vancouver BC/ V5K. 4W7/ Canada.)

It is an active and anarchist publication covering lots of struggles through the world. This issue 11 talks about the San Francisco meeting and the big movement's perspectives and analyses, mostly

dedicated to the Palestinian people, this issue 11 reviews other actions and events "El Salvador" + an interview with a West-Berlin autonomist.

ELECTRONIC COTTAGE -issue 2-(\$3.00 from Hal MC Gee (editor)/ PO.BOX 3637/ Appollo Beach, FL 33572/ U.S.A.)

I'm glad to hear that Hal MC Gee (editor of "Electronic Cottage") got success with his magazine, because it is really a stimulating publication dedicated to contemporary, independently-produced electronic folk arts and culture.

His issue 2 is better and more complete than the first one, an useful infos publication, too, featuring interesting articles and opinions, some by Carl Howard and this stimulating one which will attract lots of kids interested in doing home-music: "Home-music for kids" by Walter Alter, including drawings and good explanations, long interview with Chris Phinney, another article by Michael Dyer "Pat Andrade", etc.....and of course, good and long music/publication reviews, without forgetting the news, the projects, the advertisements, and you could understand "Electronic Cottage" is a necessary infos publication for everyone involved in the international network.

NONOTTE ET PATOUILLET -(? from Christian Bertolino/ 53 Rue du Sahel/ 75012 Paris/ France.)

A coloured fresh and childish booklet full of illustrations and short stories sounding like a cruel and nice counting rhyme.

CONTACT/ORGANISATION -issue 2-(DM.250 from Balduin/ Friedrichstr. 51/ 8520 Erlangen/ W.Germany.)

A full contacts bulletin covering lots of magazines, groups, labels distribution, addresses.....A necessary stuff for everyone involved in the network.

CURIOS THING -issue 5-(artistic exchange or irc's from A1 Waste Paper CO LTD/Michael Leigh/ 71 Lambeth Walk/ London SE11/England.)

A cheery and comical 'zine I get often from Michael Leigh. This issue 5 is mostly a parody of the artist, made with strange collages and words - all very "curios" - A curious thing, indeed!

AUTOS -(artistic contributions or irc's from Bigoudi/ Case postale 137/ CH.1001/ LSNE/ Helvetia.)

A little, "little" and nice coloured booklet only about the "CAR".

NU 2 -(? from Xavier Bouygues/ 16 rue de la Pinsonnière/ 77680 Roissy En Brie/ France.)

"NU2" is a mix of subtle lines in black and white, but every issue seems too similar to me.

HOMOCORE -issue 3(\$1.00 from World Power Systems/ P.O.BOX 77731/ San Francisco/ CA 94107/ U.S.A.)

"Homocore" is not only a magazine devoted to homo but to all social mutants being different of the "socially acceptable" categories. This issue 3 contains lots of letters, and many articles + interviews and publication reviews.

SINSEMILLA TIPS -issue 2-(\$2.50 from PO.BOX 2046/ Corvallis OR. 97339/ 503.757.2532- U.S.A.)

"Sinsemilla tips" is an information magazine on how to improve your marijuana crop, in addition it offers political news, reader's letters and interviews, too. This issue 2 contains an interview with Robert Connell Clarke, (author of marijuana botany) and many others items.

LES CAHIERS DU G.E.R.F -issue 2-(60 (FF) from J.Marigny/ Domaine Universitaire de Saint Martin D'Hères/ BP.25X - 38040 Grenoble Cedex/ France.)

An impressive and analytical book only dedicated to the Fantastic with serious articles covering interesting items as the Fantastic in Maupassant literature, Psychanalyse and the Fantastic, writings about Jacques Hamelink and the Fantastic in the Netherlands, a big part to Shakespeare and lots of opinions about cinema as "La grande frousse" by Peter De Klerk, and "Les Prédateurs" by Tony Scott. "Les Cahiers Du G.E.R.F." are a serious and well done work about the fantastic I enjoyed reading

SCHARZKOGLER -(? from David Minshall/ 40 Manor Park/ Redland/ Bristol/ BS6 7HN/ England.)

An interesting magazine on the life and work of Rudolf Schwarzkogler, including actions, statements, text, and other. I've found several stimulating ideas in this magazine I already share, where the shadow of Antonin Artaud can be seen through the Schwarzkogler actions, "Cruelty is, as A.Artaud says, Intense Life, in the sense of an effusive life, an abundance of Life".

A stimulating magazine which I enjoyed reading.

F.A.N. issue 9-(£1.50 from 19 Grange View/ Leeds/ LS7 4EP (O532) 623109 - England.)

"F.A.N." is an interesting feminist art news covering only women work. This issue 9 features lots of articles and interviews as "Women in campaigning photography", "Feminism and popular culture" and various commentaries, etc....

MODEL PELTEX _issue 8-(artistic contributions or irc's from Dominique Leblanc, Peter Moreels, Christophe Petchanatz, S.Morlighem, T.Tillier, myself, and many others.

Lots of these graphics and some writings (more especially) are pretty silly to me, noticed this sexist writing by Petchanatz which is full of misogyny and hate against women..

DE MEDIA -issue 43-(artistic contributions or irc's from V.Z.W.Driewerf Hoera/ Molenstraat 165/ 9900 Eeklo/ Belgium.)

"De Media" is mostly a rock punk music 'zine covering a lot of infos about groups and publication reviews, items like "Czechoslovak arts", "Doughboys", "The Steppes" and others are covered in this issue, which I had some difficulties to read, being written in Belgian.

CIRQUE DIVERS -issue 113-(artistic contributions or irc's from Antaki/ Rue Roture 13/ 4020 Liege. Liege 1/ Belgium.)

A pretty well made booklet, only made to make you smile.



LE GRAND FRERE A LUNETTES -issue 1- (10.FF) from Patrick Hamon/ 84 rue Gallieni/ 29200 Brest/ France.)

This first issue of "Le grand frère à lunettes" is mostly involved in rock and punk music covering groups and musicians like Costes, Flynn, Power Trip and others, + an interesting article about Jim Morrison..

COMIC TRASH -issue 5-(SDM. from Florian Engel/ Natruperstr.151/ 4500 Osnabruck/ W. Germany.)

An impressive collection of cartoons and graphics in black, white and red colour, and so you can already get a view about this visual magazine mostly disturbing and covering people like Jeff Gaiter.

CENTRE OF ARTISTIC PERFORATION -(artistic contributions or irc's from Achim Schnyder/ Dag-Hammarskjöld-Str.33/3500 Kassel/W.Germany.)

In the readymade world there is always something to invent, Achim Schnyder deals with perforated paper making strange effects with illustrations which may be old and yellow algebra sheets or press articles, mail art stamps, old illustrations magazines, official papers, electronic graphics and others - A spiritual and strange work.

NOUS NE MANGEONS PAS DE LA VIANDE POUR NE PAS TUE D'ANIMAUX - (We don't eat meat because we don't want to kill animals) - issue 1-(15.FF. from Yves Bonnardel/ 20 rue Cavenne/ 69007/ France.)

A big magazine which is a big thought about our cruel behaviour towards animals. I think this magazine is the most complete I know about the animal rights, condemning not only vivisection, not only hunting and the use of animals coat, they go further, condemning our daily life which is a daily and absolute massacre of animals.

They talk about health and vegetarianism, too, making you aware that eating meat is bad for your health, bad for animals who serve you virility fantasies, no more.

This magazine includes lots of good and useful addresses where you can buy your cosmetics, washing powder and others, which are not tested on animals, vegetarian shops addresses, books and many other useful infos.

I do wish long live to this magazine, denouncing our daily lies and hypocrisy against animals.

KAKA GENESE -issue 4-(5.FF. from "Urbanart", 5 rue de Sauviat/ 87000 Limoges/ France.) Hand coloured comic and (music 'zine, covering "Les Ejectés" and other music infos.

DESSEINS -issue 4-(5.FF. from 91 rue des Carnes/ 76000 Rouen/ France.)

A comics-'zine devoted to love with Chris, Frappet, Avelle Hachette, Hakro, Lem, Rar, Ravachol, Razib/mazout,, Rouquin Marteau, Tapage, Tibo.....

T.T.A. (terminal torture animal) -issue 1(35.FF - - 220.FB. from Mark Alhanati/ 8 rue Marx Dormoy/ Chambre 296/ 92260 Fontenay Aux Roses/ France.) Art against vivisection - this first issue of "T.T.A."

covers lots of good graphics, paintings, collages and other visual stuff expressing well our sensibility and anger against vivisection mixed with stimulating writings, dealing with poetry, philosophy and politics. A well made magazine which hopes to continue in taking action against Silence, I think the next one will be a compilation of works against psychiatry.

BLOCKHAUS -issue 2-(90.FF. from Ghemma Quiroga/José Galdo/ 40 rue Durantin/ 75018 Paris. France.)

Another impressive printed book in black and white dedicated to Edgar Allan Poe, translated into French by Ghemma Quiroga, covering poetry and illustrations, more especially dark and good paintings by José Galdo, article and photographs about Jean Pierre Espil, another good article : "l'expérience et son double" by Didier Manyach.

For them who are interested in a French and strong poetry, I recommend this book including famous contributors as Lucien Huno Bader/ Jean Cartere/ Pierre Dhainaut / José Galdo / Claude Maillard and many others.

SHRED OF DIGNITY -(Irc's from 370, Turk St * 227/San Francisco/CA. 94102/ U.S.A.)

A big magazine only dedicated to "Skate" containing lots of infos, contacts and addresses.....

BLUE SUEDE NEWS -issue 1 -(\$1.00 from BOX 25/ Duvall/ WA 98019/ U.S.A.)

"Blue suede news" is a magazine devoted to the promotion and preservation of traditional rock and roll music, and related forms such as blues and rhythm and blues. This issue 1 features "Church of rock and roll manifesto", "Rockin'Robbins", "On the town", etc. + many other items.

TENTATIVELY A CONVENIENCE -k7-U-ultimatum II-new literature-(\$6.00 from John Berndt/ PO.BOX 22142/ Baltimore/Maryland 21203/ U.S.A.) The package contains a booklet and a tape. Also known as Karen Eliot, Monty Cantsin, and Charles Boyd, John Berndt is based in Baltimore, Maryland and is a graduate of the "Nuclear brain physics surgery school" and has participated in the "artist's strike" and other cultural conspiracies. His esoteric life activities have frequently been exhibited through the twin contexts of the art world (socially sanctioned imagination) and public deviant behavior (without social sanction). More often than not, these exhibitions actions have involved diverse media of information recording and playback, and have reflected a perverse philosophical concern with questions of truth and identity.

"This ultimatum II" covers an ongoing project "Dialectical immaterialism" + "Generic-beenism", "Bird brain-ism" and "Tattos".

F.A.N. -issue 8-(£1.50 from 19 Grange View/ Leeds/ LS7 4EP (0532) 623109/ England.)

A feminist art news publication. This issue 8 is dedicated to blackwomen's creativity covering interesting items as interview with Jeanne Moutoussamy, a photograph, opinions by Lubaina Himid about an exploration of everyday black

creativity and its relationship to political change, black women in film by Ingrid Pollardand many commentaries which make us aware of how it is difficult to be an artist "Black+woman".

"Art as an expression of life itself

Art as an expression of feeling, questioning, and challenging the world we live in, and assumptions that try to repress me, women blacks, humanity

Stella Lymas (black

woman print project)



CARGO CULT -issue 2/3-(artistic contributions or irc's from A.Clark/ P.O.BOX 1415/ Station H/ Montreal/ Quebec/ H3G 2W4/ Canada.)

More complete than "Single Eye", another publication by A.Clark, "Cargo Cult" is also a magazine devoted to music. This issue 2 covers interviews with "Uli Trepte", "Sue Ann Harkey", "Kathy Acker", "Miriodor", "Mecca Normal", etc... and a lot of detailed audio reviews. "Cargo Cult" is also a radio. The issue 3 covers interviews with "Graeme Revell", "Shub Niggurath", "DXM", "Roughage" and other items.

FESTIVAL OF PLAGIARISM -(\$3.00 from Stephen Perkins (editor)/ 1031 York Street/ San Francisco/ CA 94110/ U.S.A.)

A pretty well made catalogue edited by Stephen Perkins, it is primarily documentation for the festival of plagiarism (San Francisco) although it also contains material generated by the organizers of the FOP (Madison) Scott MacLeod's experiences at the FOP (Braun Schweig) and two accounts of the fifth international festival of Plagiarism (Glasgow) by Stewart Home and Lloyd Dunn.

All the visual material included in this publication has been selected from material submitted to, or generated by the various different festivals.

FACTSHEETFIVE -issue 33/34-(\$3.00 from Mike Gunderloy/ 6 Arizona Ave/ Rensselaer NY. 12144. 4502/ U.S.A.)

A recommended magazine very useful for each one interested in the alternative press and music from all around the world and more especially the U.S.A. This magazine is a real bible of publication, audio, software, video reviews, featuring lots of stimulating articles always interesting to read.

"Factsheetfive" is the only magazine I know which is completely involved in supporting the small press and other alternative stuff, by complete and detailed reviews. Mike Gunderloy reviews everything you send.

Indeed, a recommended and open minded magazine.

WOMEN ARTIST SLIDE LIBRARY JOURNAL - issue 31/32-(£2.00 from Fulham Palace/ Bishops Avenue/ London SW6 6EA/ England.)

First off "The women artists slide library" is a membership organisation and reference library which is open to the public. The library holds slides, books, catalogues etc of women in the visual arts, and this is a magazine for news and reviews of women's art, too. This issue 31.32, features a long and interesting article about Meret Oppenheim (a surrealist artist), other items include "House of games" by Rachel Withers, "Sculpture roundtable", "Feminist architecture", etc with several reviews and a listings section to the various exhibitions in England.

"The women artists slide library journal" is open to a contemporary art and promotes more especially women artists' work in a culture which continually ignores, devalues, or excludes women from major art forums.

STARS AND TYPES -issue 5-(DM.5 or \$3.00 from Kunst Bahnhallen Academy International/ Post Box 2631/D-495-MINDEN/ W.Germany.)

A well made comics booklet with coloured cover featuring contributors mostly involved in mail-art as M.Duquette, Ruggero Maggi, Vittore-Baroni, Rea Nikonova, Julie Doucet, and many others.

AK.DISTRIBUTION - (IRC'S from Ramsay Kanaan, 3 balmoral Place/ Stirling/ Scotland/ FK8. 2RD/ Scotland.)

A big catalogue of distribution covering books and magazines as "Kick it over", "Factsheetfive", and many other underground papers and books. Ramsay Kanaan plays in the band "Political Asylum", too.

MOTS CROISES - a Ruscoe/Massa co-production-mail-art catalogue-(artistic contributions or irc's from Jacques Massa / 75 rue De L'Ourcq/ 75019 Paris/ France.)

This is a mail-art project a little out of the ordinary

conducted by Jacques Massa and Robert Ruscoe about crosswords. Commentaries catalogue is available at the J.Massa address.

TRANSPORTS -(artistic contributions from Rea Nikonova and Serge Segay/ Sverdlova 175/ 353660/ Eisk/ USSR.)

An experimental poetry book covering the work of Ry Nikonova and Serge Segay well known thru the mail-art network.

If you are interested in their work, another booklet presents several kind of experimental and visual writings entitled "Teraz Movie" issue 3, covering the work of other contributors, too, more especially from USSR and DDR. I don't have this book address and recommend you to write to Ry Nikonova and Serge Segay.

MENSUEL 25 -issue 146-(100.FB. or 15.FF from Robert Varlez/ 36 Rue Des Ramons/4200 Ougrée/ Belgium.)

This issue 146 gets a political mean "Le nouveau mur" covering lots of cartoons from Germany + the interesting novel by Raphael C.Antona, and other writing by Philippe Fosses+ the well made publication/book reviews by Jean Pierre Bobillot.

NON VIOLENT SANCTIONS (NEWS FROM THE ALBERT EINSTEIN INSTITUTION) - issue 2-(non profit org. from 1430 Massachusetts Avenue/ Cambridge, MA. 02138/ U. S. A.)

"Non-violent-sanctions" is a quarterly publication of the Albert Einstein institution, which supports work on the strategic uses of non-violent sanctions in relation to problems of political violence. This issue 2 features lots of interesting ideas and a long and detailed article about "The non-violent struggle in China..."

POUR ÉCRIRE AU :
REGROUPEMENT D'OPPOSANTS A LA
BAGNOLE
Yves Bonnardel,
20 rue Cavenne,
69007 LYON



ALTERNATIVE PRESS -issue 9-(\$2.50 from 1451 west 112 th Street/ Suite One/ Cleveland/ Ohio 44102/ U.S.A.)

A big music magazine featuring lots of infos, interviews, audio-reviews, every page about music. This issue 9 features interviews "The Core", "Exodus", "Agnostic Front", etc....with excellent photographs which make this magazine attractive.

PLAY HOOKY -issue 2-(DM.1.50 - 10.FF. or \$3.00 from Ulrich Kerner/ Brandenburgstr.15/ 4044 Kaarst 2/ W.Germany.)

A comics and music 'zine featuring infos, interviews with "Orlando", "The Bips", "The Cock Sparrer Story", "The Shaddox" and many others + 'zine and music reviews.

WINDOWS FACING INWARD -(artistic contributions or irc's from Ginette /PO.BOX. 608/ Stinson Beach/ CA. 94970/ U.S.A.)

A poetry book written by Ginette getting you into a romantic world of love and flowers.

THE PRESIDENT JOURNAL -issue 2-(\$3.00 from General delivery/ Tofield Alberta/ Tob 4JO Canada.)

A complete and stimulating publication featuring a lot of items as "E.C Horror a retrospective" on entertaining comics by Paul Wardle, "A night out in Vancouver" by Torben Rolfsen, LP reviews, Poetry, mail-art, comics, short stories, zine reviews, mail orders, news from the international underground and radio recommendations+ others....

The LP reviews and generally the reviews are well made, long and descriptive, this publication is sympathetic and attractive to read - A nice and quiet trip.

PEN UMBRA -issues 1 & 2-(? send IRC'S from David Rushmer/ 1 Beeches Close/ Saffron Walden/ Essex, CB 11 4BU/ England.)

Reading these two issues of "Pen Umbra" we can see quickly that David Rushmer is a great admirer of A.Artaud and some writings are impressive. Each issue is a compilation of various artists, featuring an interesting and stimulating poetry out of the ordinary.

L'HOMME EPARPILLE -(? from Jean René Las-salle/ Winterfeldst. 89/ D.1000 Berlin/ West-Germany.)

This book is completely written in French full of sensibility, the writing is easy and looks like spoken thoughts which remind me the children ones full of imagination and astonishment towards this world - nothing pretentious in this book, only a sensitive and spontaneous writing. I like this book. It reached me when the German people were busy with the Berlin

wall destruction.

GLOBAL VILLAGE VOICE -"Welcome to the incendiary world"-(£3.00/\$5.00/ 10 DM/ 30 FR, from TMC / 25 Broome House/ Pembury road/ London E5 8LL/ England.)

A splendid book and complete about the theme "incendiary". By the way, each issue will have a different theme out every three months. This first issue is al-

ready a success featuring interesting articles and photographs documents + visual contributions by various artists.

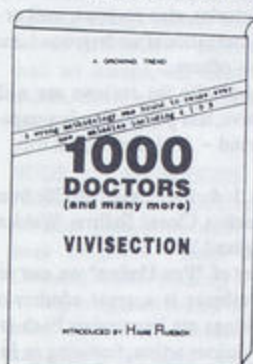
You can contribute to their publications and send visual stuff. The magazine is A5 format with black and white print. Keep this in mind when making submissions.

THE AUSTRALIAN SCIENCE FICTION REVIEW

-\$20 (for 6 issues sent air mail).
A magazine full of articles, reviews and letters about the science fiction world. Interesting ideas and opinions. This issue 3 features items as our "collective ways" by Yvonne Rousseau, as "the role of the science fiction reader: Cyberpunk and the kids in costume" by John Foyster and many others.

READ THE BOOKS

THAT THE ANTI-VIVISECTION SOCIETIES
DON'T WANT YOU TO READ!



for animal testing. Comprehensively and carefully documented, objective, yet emotionally compelling, it serves as the steel-battering ram that can dislodge the cornerstone of Modern Medicine - vivisection. All of us, including future generations, are in his debt." From Dr Robert S. Mendelsohn's foreword to *SLAUGHTER OF THE INNOCENT*.

A.D.M.D. - Association pour le droit de mourir dans la dignité - (send IRC'S for more infos, from 103 rue Lafayette/ 75010 Paris/ France.)

I would like to talk about this association which is not the only one in the world, and talk about a very taboo theme in our society: the death. Too much people forget (or want to forget) that one day a big disease can happen to them or their family, friends, etc, and be victims of physicians, everyone knows about therapeutic determination, how long the physicians can make you alive in the suffering before your death, how many people die after a so long and cruel suffering without any hope, and alone, how many people would like to die because they suffer too much because they have lost their dignity and freedom and don't see any reasons to live so.

This association wants to make you aware of a more human medicine which respects you, to make the old mentalities moved. A.D.M.D. is for the right to have a better life without suffering before the death.

They publish a regular magazine featuring sensible and interesting articles by physicians and other personalities with sometimes testimonies from patients, or people who feel helpless towards this therapeutic determination. Anybody gets the right to ask for his/her death when the suffering is too hard without any

hope. I think there is no humanity to let die a person in a cruel suffering when this person asks for the death, and suffering less. Know that lots of physicians are more interested in experimentation, money than humanity, the A.D.M.D. as other similar associations thru the world try to change our mentality and preserve our freedom towards this therapeutic determination too much often cruel. Life is something sacred, and Death, too, and everyone must be respected.

I think it is the A.D.M.D. message, too.
Send them IRC'S for more infos.

MAGIE ROUGE - (200FB 35FF from Suzanne Vanina/ Rue Marie Henriette 20/ 1050 Bruxelles/ Belgium.)

A big and stimulating magazine about fantasy fiction and horror mostly magical containing a special spirit from the country of Jean Ray, Thomas Owen, Delveaux and many others... Every issue gets a theme and the short stories are interesting and well chosen, I recommend you this special issue 25 (a ten years birthday) featuring various and rich items, some novels by Ghelderode, book reviews and opinions, a big section to Thomas Owen with photos, an impressive novel by Jean Ray which I didn't know.

For everyone involved in supernatural, I recommend this magazine which is always a big trip in the unknown.

THE ABORIGINAL SCIENCE FICTION -issue 15-(\$3.00)

A luxurious and full coloured magazine only devoted to science fiction featuring short stories, various opinions, readers' letters, advertisements. This issue 15 covers the "wishing game" by Larry Niven, and "Eaten memories" by Patricia Anthony + the second part to "science and the fantastic" by David Brin.

CURIOS THING - (Artistic exchanges or IRC'S from Al Waste Paper Michael Leigh/ 71 Lambeth Walk/ London SE 11/ England.)

This "curios thing" vol II is a special pretentious drive strike issue. If you want to know better about the art strike manifest, read the messages section. Michael Leigh presents in this "curios thing" vol II his very ironic ideas on this theme with a lot of humour which is the best way to see this famous art strike without a pretentious intellectualism.

THE SINGLE EYE - issue 2- (?) from A.F. Clark/ P.O.BOX 1415/ STATION "N"/ Montreal Quebec/ Canada/ H 3G 2W4.)

A well printed magazine mostly open to experimental music. This issue 2 features long interviews with "Illusion of Safety", Lars Hollmer and others with a selection of graphics.

"The Single Eye" includes a booklet plenty of long publication and audio reviews.

BROMIA - issue 11- (?) from P.O.BOX 9/ Ptolemaida 50200/ Greece.)

A good magazine from Greece covering several items as art, poetry, theatre, photography, comix, literature, happenings, etc....

This issue 11 is featuring deep interviews with Virgin Prunes and Laibach.

T.T.A. (Terminal torture animal) - issue 2- (30FF from Marc Alhanati/ 8 rue Marx Dormoy chambre 296/ 92260 Fontenay Aux Roses/ France.)

Each issue of this magazine is devoted to a theme. The first issue was against vivisection; this second one is against psychiatry using more especially striking and visual arts + poetry making this magazine more emotional than intellectual.

N.D. - issue 13- (\$5.00 (U.S.A.) - \$7.00 (Europe) from Daniel Plunkett/ P.O.BOX 4144/ Austin/ Texas 78765, U.S.A.)

N.D. is a friendly and open minded magazine devoted to various items as independant music performances and mail-art. This issue 13 is featuring long and complete interviews with Anne Gillis/ La Sonorité Jaune/ Métro Riquet/ The Haters/ Vox Populi/ PGR/ Monochrome Bleu/ De Media/ Dobrica Kamperelic.....etc+ a section open to publication and audio reviews making this magazine complete and attractive.

Your comments are always welcomed.

LE MIRACLE TATOUE - issue 1- (30FF from Michel Barry/ 8 Avenue Etienne Billières/ 31300 Toulouse/ France.)

A French language poetry book featuring less or more known writers in France as Valpremy, Socac Vornie, Pissier, Espil etc.....with a visual section.

TOKBOMB - issue 2- (7FF from J.F. Moulard/ Prés Fleuris 2/ Bat 2/ Rue Laval/ 42000 St Etienne/ France.)

"Tokbomb" is a punk zine devoted to music and graphics with news and infos about the rock scene in France. This issue 2 is featuring interviews with Parkinson Square, Dirty District, a large section to graphics from various artists as Hilarie Moderne, Véloup, Leblanc, Le Zozo, Duvivier, El Rotring, + long and detailed publication and audio reviews. A sympathetic zine.

COPY.ART. EUROPE. - April 1990- (?) from Jürgen O. Olbrich/ Bodelschwingstr 17/ 3500 Kassel/ W.Germany.)

Jürgen O. Olbrich does always a well made work (see his statement and performances in this issue 8 of "M"Riquet) - "Copy Art Europe" is a luxurious and coloured printed book featuring a lot of artists involved in the copy art activities and we are surprised to see how many good work several artists are able to do with a xerox machine. This book contains several works of Roma Arranz, Ann Noel, Vittore Baroni, Heta Morros, Jürgen O. Olbrich etc....

As I don't know the price of this luxurious book, don't hesitate to send IRC'S for infos.

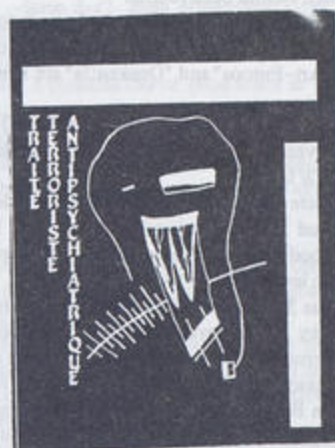
DENKEN:JA - Zeitschrift Fur Tiegél & Tumult- 1986.1990- (?) from Jürgen O. Olbrich/ Bodelschwingstr 17/ 3500 Kassel/ W.Germany.)

Another luxurious printed and visual book by Jürgen O. Olbrich devoted to the "Artist book". This volume features several visual documentations on this theme, by various artists more especially involved in the international network as Chuck State, Vittore Baroni and others, Emmett Williams, Bernard Heidsieck,

de. cet en-de-là post agonie
 - cercant les trop trauma
 d'entendement
 - post photopnebe

(veinule de lumière par ve
 - opaque à translucide -

s'émanations
 énergétiques -



- 1° T.T.A. est une revue et un signe/signe de
ralliement d'artistes enragés dangereux et contagieux.
- 2° T.T.A. est la dernière avant-garde du 20^e siècle.
- 3° avant-garde ne veut plus rien dire.
- 4° nous créons dans la haine et le désespoir le plus cordial.
- 5° nous agissons poussés par le désir de semer le désordre
dans les certitudes cérébrales.
- 6° nous ne sommes que les haut parleurs d'un cri indiscernable.
- 7° nous agissons poussés par l'horreur de tout ce qui nous
entoure et nous guette et VOUS guette.
- 8° nous comptons bien recommencer.

T.T.A.

CONTACT: T.T.A.
 Dark Alceste De Socaï Vomi
 C/O Ludovic Bors

103 AV. Du Président Wilson
 93 MONTREUIL
 FRANCE.

Ann Noel, Achim Schnyder.....

This book contains several coloured pages, too, and I recommend you to send IRC'S for infos on the price. "Copy-Art-Europe" and "Denken:Ja" are a must.

ELECTRONIC COTTAGE -issue 3-(\$3.00 (USA)-\$5.00 (Overseas) from PO.BOX 3637/ Apollo Beach/ FL 33572/ U.S.A.)

A complete magazine only devoted to the independant music and the international network. Hal Mc Gee does a good work and I recommend his magazine for everyone involved with the tape culture.

This issue 3 features a lot of interesting items as the "Kentucky Fried Royalty Meeting" by Lord Litter, "The current situation of really independent music in W.Germany" by Uwe Hamm-Furholter, interview with Dan Burke of Complacency Productions/ Illusion of Safety by Jeph Jerman, interview with Randy Greif and many, many others.....

FLYING CHARENTAISE -issue 1-(25FF (with a free single inside) from Bourouf Salem/ 2 passage Basfroi/ 75011 Paris/ France.)

This first issue is full of hope with a free single inside featuring a rhythmic rock music. This first issue mostly devoted to rock music is plenty of news, audio and publication reviews + interviews.

BRAIN CELL -(IRC'S or artistic exchanges from Ryosuke Cohen/ 3.76.1.A.613/ Yagumokitacho/ Moriguchi city/ Osaka 570 Japan.)

Ryosuke Cohen is well known in the international network, send him a piece of your art, a rubberstamp work, etc, and you'll receive a big and coloured sheet featuring lots of printed designs.

This book "BrainCell" is a numbered one containing several printed and coloured artworks all very attractive.

LE RETOUR DES ZOZOS -issue 13-(1 timbre à 2FRS30 or IRC'S from Frank Garcia/ 44 rue De Meaux / 75019 Paris/ France.)

A small and friendly reviews zine' more especially open to the French independent press, this issue 13 features an interview with Philippe Billé.

L.P.D.D. -issue 7-(15FF or 100FF pour 1 an, from Frank Garcia/ 44 rue de Meaux / 75019 Paris/ France.)

Every issue of LPDD presents various artists, sometimes one. This issue 7 features graphics of Leblanc, DomTom, Julie Doucet and others + a superb coloured by Il Zozo himself.

BAD NEWZ -issue 13-(\$3.00 from Sarris Book-marketing/ 125 E.23RD ST*300/ NY 10010/ U.S.A.)
A punk and visual music zine featuring various infos, + audio and publication reviews, interviews and an interesting discussion about sexism and what women think of pornography.

14.14 - ZFTLT. -(? from Jurgen O.Olbrich / Bodelschwingstr 17/ D.3500 Kassel/ FRG/ W.Germany.)

A beautiful artist book, a real ready made in the field of Marcel Duchamp. If you buy this book (or this ob-

ject) you'll get a portfolio of printed pages written in German featuring old and yellow pages from antique magazines, other gadgets are included in this book as postcards, photos, booklets, everything is a surprise as the nylon stockings as grey as the cover, a strange and curious thing, indeed!

I recommend you to send IRC'S for infos on the price of this excellent artist-book.

OUR VISUAL GUESTS -(? from J.O.Olbrich/ Bodelschwingstr 17/ D.3500 Kassel/ W.Germany.)
Another artist book from the big collection of J.O.Olbrich, the visual guests are W.Hainke, C.Stake, Scooten, Heidsieck, etc...(for more infos, see the review about "CopyArt").

This curious thing is a surprise, too, featuring an old green folder which contains various objects as postcards, printed stuff, old posters, booklets, other strange stuff....A must for collectors.

COLLECTIVE COPY -(? from J.O.Olbrich/ Bodelschwingstr 17/ 3500 Kassel/ W.Germany.)

A well made collective book playing with the xerox machine. I think once more Jurgen O.Olbrich knows well how to attract our eyes and get us surprised. Everyone can use a xerox machine, but too few are able to do such curious things.

Another recommended work from Jurgen O.Olbrich.

CO TEMPORAIRE -(7FF from 3 rue Vielle Rome/ 1000 Troyes/ France.)

Graphic zine full of humour, news and letters.

PHOTOSTATIC/RETROFUTURISM -issue 13-(\$5.00 from "Electronic & print culture/911 North Dodge Street/ Iowa city/IA 52245/ U.S.A.)

"Retrofuturism" (quarterly) is a magazine edited by the tape beales and sponsored by the drawing legion. This issue 13 is a big one featuring lots of items as articles written by AlAckerman/MontyCantsin/ MarckBloch/CézaPernezky/WoydDussand others.

A record is included in this magazine featuring various artists.

ORQUIDEA FEMENINA -issue 7-(10FF from CMB/ BP 76/ 95126 Ermont Cedex / France.)

A magazine open to performances, music, art and other items more especially in Spain. This issue 7 contains lots of articles as "Konic Theatre", "La Fura del Baus", "Xavier Manubens", "Cormans Tuscadu", "Jazz à Barcelone", "Les Grands Falaches", "Joan Salvat-Papasseit", "Victor Erice", etc...

DEGGIAL -issue 6-(\$2.00 from Jukka Lehmus/ Poste Restante/ 701100 Kuopio 11/ Finland.)

An English written magazine from Finland. Despite the old issues were more or less Punk, this one is open to a symbolist content featuring artists from the end of the nineteenth century as Gustav Klimt. Jukka Lehmus is trying to create a fanzine that could appear non-conforming in the generic underground today, making this issue 6, curious and not ordinary.

KOEKRAAND 88 -(? from Johan Van Leeuwen/ Oetwaal 34/ 2151 SM Nieuw-Vennep/ Nederland.)
Mostly written in English, "Koeckrand 88" is more es-

pecially open to Rock/Punk music covering a wide variety of things, performance, politics, radio, art, etc....

Long audio and publication reviews making this magazine serious and honest.

RRREPORT -issue 1-(? from RRRECORDS/ Ron Lacer/ 151 Paige ST/ Lowell HA/ U.S.A. 01852.)

An excellent magazine mostly involved in experimental music, you will get a CD included inside the magazine + another bonus: "Vitalus" featuring small interviews with P16D4/Merzbow/Blackumout/SJOrganisation/GiancarloTonutti/TheHaflerTrio/Schimpfluch/LeSyndicat/EricLundetc...

The magazine itself features a long and complete interview with Merzbow by Arthur Potter which you can find in this issue 8 of "M'Riquet", too. "RRREPORT" contains other items as a visual section open to various artists: Arthur Potter and Françoise Duvivier, etc...+ cartoons. Interesting documentation about the theme: "People who have ripped me off" with a bad distributors listing and complaints.

HISTOIRE GROTESQUE -issue 8-(? from Lune/ Fabrice Poincelet/ 33 rue de la Liberation/ Paillart/ 60120/Breteil/France.)

This issue 8 features photographs and texts by Eric Heilmann on taboo themes. The writing wants to be childish.

TONE POEMS -(? from David Rushmer/ 1 beeches Close/ Saffron Walden/ Essex, CB11 4BU. England.)

David Rushmer started making this "Tone Poems" when he found writing impossible. This new writing presents visual sounds textures with internal mantras, body music, bio-rhythms, etc....This experience is interesting and we can see David Rushmer doesn't look for any immobility in his work, preferring Experience.

LA POMME DE DISCORDE -issue 4-(20FF (pp) from Franck Garcia/ 44 rue De Meaux/ Apt 18/ 75019 Paris/ France.)

This issue 4 contains drawings and writings by P.Ulrich/C.Masse/A.Slang/Anne VanDerLinden/ V.Courtois....The graphics are spontaneous sometimes violent playing with words.

LA POMME DE DISCORDE & LUNE PRODUCT -January 1990-(20FF (pp) or 100FF (subscription) from Franck Garcia/ 44 rue De Meaux/ APPT 18/ 75019 Paris/ France.)

A splendid and well printed graphic booklet with experimental work by Fabrice Poincelet getting you into a strange atmosphere printed on yellow pages. Striking impressions.

LA POMME DE DISCORDE -issue 5-(20FF (pp) from Franck Garcia/ 44 rue De Meaux / Apt 18/ 75019 Paris/ France.)

This "Duel" issue 5 is a special meeting with Françoise Duvivier and Jacques Abeille, both illustrating a different theme: "The woman" and "the man". I illustrated the man and Jacques Abeille, the woman. Having this possibility to do collages on this theme "the man", I wanted to represent him as only a body

and a piece of disgusting meat and more in reaction against the sexist images on women thru the male media. We can see Jacques Abeille presents here, the women as a bitch thru his own drawings.

F.A.N. -Vol3 N°2-(£1.50 from PO.BOX CR8/ Leeds/ LS7 4TD/ England.)

This is a feminist art news magazine encouraging work that challenges oppressive theories and practices in terms of race, class, sexuality and disability, and more.... This magazine gives to the female artists the possibility to reveal their work much too often rejected and obliterated by our system of patriarchy.

DARK DIAMONDS -"A riot of emotions" - issue 1-(\$2.00 from Andy C/ 1, ST John's view/Boston SPA/ Wetherby/ West Yorkshire/ LS 23 6NQ/ England.) 27 pages of poetry, ideas, and art including zines and book reviews. Attractive sometimes touching with curious drawings.

MODEL PELTEX -issue 8-lettre H-(100FF. P/Year or 20FF. a single issue from "Model Peltex" C/O Dominique Leblanc/ 3 rue des couples/ 67000 Strasbourg/ France.) "Model Peltex" is a serie of nice booklets dedicated to the work of various artists from the letter A to Z. Every issue being paginated, this one covers the Julie Doucet work, attractive and philosophical enough.

WORLD WIDE ART -(IRC'S or artistic exchange from A1 Waste Paper, CO LTD/ 71 Lambeth Walk/ London SE11/ England.) This is a 16 page booklet of a special Hazel Jones and Michael Leigh collaboration. Don't miss it if you want to laugh about art, mail art, and other items. I think Hazel Jones and Michael Leigh had a good time doing this booklet, always "curious". I often wonder where they find these old images which make their work more curious.

ARTPOLICE -Vol 16 issue 3-(\$1.00 from "Artpolice" PO.BOX 10265/ MPLS. MN./ 55458/ U.S.A.) The "Artpolice" imagery is always striking, but not only striking, lots of subjects are hidden behind these disturbing drawings of violence, sex, poverty and other items. The "Artpolice" graphics are always in black and white and very contrasted, including such contributors as Andy Baird, Frank Gaard, Denise Monaghan, Graig Smith and many others.

FISH DRUM - issue 4 and 5- (\$2.50 from 626 Kathryn Avenue/ Santa Fe/ NM. 87501/ U.S.A.) Edited by Robert Winson, "FishDrum" is a good and modern literary magazine covering a lot of interesting stuff, interesting visual and lively poetry. They sent me this famous cassette "Poetry Devils" which includes some texts from Burroughs, other texts come from "Plough shares", "Pinch penny", "Crow dancing", "Nexus" and "Fish drum". I've been impressed by the sensual and mystical rock and roll sound, how it is possible to sing poetry, to make it alive far away from our old dusty and last century. Poetry is getting nearer to us and more

human.....and if you are not interested in poetry, I recommend you this tape only for the music and its wonderful rhythms, mostly rock where you can taste a subtle guitar and bass work. The voices come from Robert Winson and Miriam Sagan. This tape is available at "Poetry Devils", 626 Kathryn Avenue/SF. NM. 87501/ U.S.A.) - its cost: \$6.00.

INFO MAN -issue 65-(? artistic contributions or irc's from 21 Avenue CH.De Tollenaere/ 1070 Bruxelles/ Belgique.) A 16 pages infos bulletin full of news about exhibitions, video, books and magazines mail-art, records and tapes, theater from all around the world. (Another useful tool for good contacts).



Pete Norc

MARGARET FREEMAN DIGEST -issue 1/2-(Free, but send artistic contributions or irc's from Christophe Mielle/ 182 Av Jean Lolive/ 93500 Pantin/ France.) "Margaret Freeman" is a real international infos newsletter open to a lot of alternative press and others covering many good and useful addresses without forgetting a section to publication reviews. This newsletter is a welcome tool for everyone interested in any alternative expression. (Send them your stuff).

ANOIXTH MOAH - (ANITCHITI POLI) -(\$2.00 (postpaid) from PO.BOX 20037/ GR.11810/Athens/ Greece). It's written in Greek, it's beautiful and full of hard and strong graphics in black and white with coloured cover and judging by their design, we can see these guys are into Anarchy/ Rock and roll and more with antiauthoritarian items. Every issue contains pages that cover reviews on the international, alternative, underground scene.

NU -issue 3-(27.(FF) from Xavier Bouygues/ 16 rue De la Pinsonniere/ 77680 Roissy En Brie/France). A long process thru a world of black lines without words.

CIVIS -issue 8-(? from Fondazione Hans Ruesch/ Via Motta 51/ PO.BOX 152/ CH.6900 Massagno/ Switzerland). This issue 8 contains lots of good items as "the international congress of doctors against vivisection of November 1989 at the Italian Parliament". This text is very interesting and I recommend you to know these different opinions by doctors against vivisection.

INVITATION TO TEMPLE -(artistic contributions or irc's from José Vdbroucke/ Pikkelsstraat 49/ B.8740 Deerlijk/ Belgium.) José Vdbroucke mail-art show was about "the chair in the temple" and this book features several mail-artists works about this theme. (contributions from around the world). He sent me another book which is full of contacts/ addresses/ mail-art shows/ Images/ Stamps/ Performances/ Opinions and more.

"AFTER HOURS" -issue 3-(\$4.00 from William G.Raley Editor/ 21541 Oakbrook/ Mission Viejo/ CA.92692.3044/ U.S.A.) This is primarily a publication of dark fantasy and horror containing artwork and novels from interesting people as Jeff Vander Meer and Susan Lier Taylor etc + an interview with Chris Lacher (editor of "New blood" magazine. Sure, "After hours" is a whole magazine devoted to those "things" that come after the sun sets.

"DOG.VIOLENCE.LOVE AND THE SHOCKING ALLIANCE" -(£1.35 from "Working Press"/ 85 St Agnes Place/ Kennington/ London SE11 4BB/ England.) I've been impressed by these kind of dark graphics whose goals are not only aesthetic, they are involved in a serious and disturbing message showing several aspects of our degrading culture making this imagery grave. This is a conscious and striking art, a well done graphic against our slave condition evolving in a dark atmosphere. I like this one.

"SALON" -issue 6-(\$2.00 from 305 W.Magnolia/ Ste 386/ Fort Collins CO 80521/ U.S.A.) "Salon" is a magazine mostly based on creativity, originality and style. They publish poetry, novels, cartoons, other visual stuff and some interesting opinions without forgetting the reviews and you have a lot to read with "Salon".

"COMIC TRASH" -issue 6-(DM.5.00 from Florian Engel/ Natruper Stabe 151/ 4500 Osnabrück/ W.Germany.) A whole magazine devoted to disarming, strange and violent graphic mostly morbid, noticed the excellent work by Jeff Gaither. Other contributors include MDS, Csaba, Orlando, etc..

"DER SKALP" -issue 7-(4 bucks in US dollar or DM.4.00 from "Testament Vertrieb" Unistr 5/ 48 Bielefeld 1/ W.Germany.) "Der Skalp" looks like enough "Comic Trash" but it's a lot more perverted and shows some sick imagery which makes you vomit.

Some of these images are too much pretty silly and often sexist to me.

"Xero Image" -issue 6-(? from Michael Manning/ PO.BOX 832/ Brookline Village MA. 02147 . 0832/ U.S.A.)

A well made comix magazine containing stimulating graphics by lots of artists from the U.S.A/ Japan/ Denmark/ Czechoslovakia.....

Other booklets as "Ukiyo X" or "Climatic moments" by Michael Manning are erotic images, reminding enough the Crepax atmosphere.

"SENSORIA FROM CENSORIUM" -issue 1(\$5.00 from 78 Wooddycrest #2/ Toronto/ Ont. M4J 3A7/ Canada.)

A striking graphics magazine containing a section to the international networking involved in cassette culture and experimental music, several contacts, all about the international/ alternative/ Underground scene. A good work!



"PHOTOSTATIC/RETROFUTURISM" -issue 12- (\$1.50 from 911 North Dodge Street/ Iowa City, Iowa 52245/ U.S.A.)

Lloyd Dunn sent me 3 booklets of "Photostatic/Retrofuturism", the first one contains his opinions about his intention of joining the art strike during the years of 1990/1993 where he clarifies his position on this strike. The second one is a mix of graphics coming from the international network, the third one contains several items as "Overlooked classics" by Brad Goins - "Interview with John Oswald" by Norman Ingma, cassette and cd reviews by Paul Neff, and more.....

THE RUBBERSTAMP FOLIO - Summer 89/ Issue 1- (\$6.95 from Blake The Enlightened, Wizard of Latex/ 4040 Grand View Boulevard/ Suite Number 67/ Los Angeles/ CA.90066. U.S.A.)

"The Rubberstamp Folio" is the first full colour magazine about rubberstamps I know. Excellent presentation and a good choice of works which let you see all what you can do with your rubberstamps - Humour?, nice postcard?, modern painting? - everything is possible with lots of ideas and a good imagination. Recommended.

THE RUBBER FANZINE -issue 4-(\$1. from Rudi

Rubberoid/ PO.BOX 2432/ Bellingham/ WA. 98227.2432/U.S.A.)

A curious zine plenty of images made with rubberstamps, showing how you can make strange, comic and surrealist any images you use with rubberstamps, too. "The Rubber Fanzine" is now under new management, Bryan Bieler is the new editor.

SMILE (extra in support of 1990/93 Art strike) -issue 9-(Artistic contributions or irc's from Joki Mail-Art/ Post Box 2631/ D.495 Minden/ W.Germany.)

This extra issue 9 is devoted to the art strike movement as like as a regeneration project and also a challenge to face the upcoming "mail-art-stream". Joki Mail-Art writes his own opinions without forgetting to make fun of everything. What is "Art Strike"? I've published their manifest in the news section and let you read this text, sharing their opinions about art today, conceptually defined by a self-perpetuating Elite and marketed as an international commodity....A lot to tell and criticize about this bourgeois Art establishment, but unfortunately too much artists are more interested in being famous and getting power than experimenting art indeed, this manifest is welcome although utopian, it lets us see again what is wrong in the art scene.

COUP D'ENVOI OU L'ART A LA LETTRE - (free)-(from 34 Bd de Vaugirard/ 75731 Paris Cedex 15/ France.)

In 1989,(January/March) there was a special mail-art exhibition in "le musée de la poste" at Paris. This pretty well made booklet presents the various items as "futurism", "artists and writers mail", "New York correspondence School art, Ray Johnson", "Mail-Art", "Fluxus", "Conceptual art", that every visitor could see at this post museum. You could get a big listing of artists who have contributed to this exhibition and every work detailed.

PUNCHLINE -issue 4- (\$1.00 from Post office Box 11458/ San Francisco/ CA. 94101/ U.S.A.)

A welcome and subversive magazine from the USA about the respect for the flag although the magazine talks about the American flag and the latest events, the flag symbolizes our whole stupid patriotism, nationalism and idealism. This magazine is mostly visual including subversive and well made posters against nuclear, war, religion and more....

DOCUMENTS -issue 111 -(10 issues 100FF. from Philippe Bille/ BP. 249/ 33012 Bordeaux/ France.)

The "Documents" atmosphere is the same one you can find when you read the "Photostatic" magazine from the U.S.A, mostly because they use and share the same ideas about the xerox and print culture. You could find some visual collages in these "Documents" although too much surrealist to me, I prefer the experimental pages.

TOO FAR -issue 8-(75 cents from Adrienne/ 163 Montecito/ Apt #A/ Oakland/ California/ 94610 U.S.A.)

A feminist zine involved in the big women questions about their body, this world which is not their one, their stupid education which wants them to be nice

and beautiful + the rape and its tragedy, without forgetting the big abortion problem and its right to keep for the woman dignity and freedom.

OPUS INCERTUM -issue 11-(free * but send artistic contributions or irc's, from Fred Perin/ 25 square J.Macé/ 78190 Trappes/ France.)

Fred Perin conducts the famous and French rock band "Flagrants D'Éli", he is the editor of "Opus Incertum", too - a big work indeed - despite this fanzine is free, it covers lots of interviews and good addresses/infos, open to alternative music. This issue 11 features interviews with "Amnésie", "Les roues de secours" and others + infos, opinions about nuclear, conscientious objection and other....

THE SINGLE EYE -issue 1-(Artistic contributions or irc's from Allan Clark/ P.O.BOX 1415/ Station H. Montreal/ Quebec/ H3G. 2W4/ Canada.)

This is a new zine Allan Clark has started (publishing already his famous publication "Cargo Cult"). "Single Eye" is mostly dedicated to music, covering several interviews, "Bless", "Scott Marshall" and others + lots of publication reviews.

NOISY CONCEPT -issue 1-(\$1.00 from Mike Thain/ 6 a1 Bassett Road/ Bay Village/ Ohio/ 44140/ U.S.A.)

"Noisy Concept" is the changed name from "Restore" but the editor is the same. This 37 pages zine is full of interviews with small groups as "Lost Cause", "Images", "Murphy's Law" and many others, an interesting article by Mike Gunderloy about the small press with simulating ideas + an article about "The anarchist convention in San Francisco" and of course the traditional zine, tape, record, reviews.

MENSUEL 25 -Issue 147-(100FB or 15FF from 36 rue Des Ramons/ 4200 Ougrée/ Belgium.)

A modern and visual poetry magazine not only closed to literature and poetry but open to daily events, too. This issue 147 features interesting items like Berlin, its wall photographed by "Métallique Avau", + writings by J.Yvon, the impressive novel by Raphaële Antona (always attractive to read), + the interesting book and publication reviews by Jean Pierre Bobillot.

REVUE ET CORRIGEE -issues 1/2/3/4-(15FF from 58 rue Du Drac/ 38000 Grenoble/ France.)

A sensible and luxurious magazine about music, more especially, the new and contemporary one, interested in musical events, offering various opinions about + interviews. This magazine is an interesting tool for everyone involved in the experimental and new music. The issue 1 features an interview with Z'EV, "AYAA records" in France, and others with records reviews. The issue 2 features an article about the MIMI, an interview with David Tudor, another article about the "Musiques de Traverses", another interview with "Etant Donnés"...The issue 3 features an interview with "The Residents", an article about the music in France, another interview with "Art Zoyd", interview with Chris Newman, + other news. The issue 4 features an article by Chris Cutler against the music business, a reportage about the independent and musical places in New York, an interview with David Moss

and many other news...A complete musical magazine as you can see.

***These publications reached me too late and I'm only publishing their addresses, not getting enough time for a long review. Sorry.

ARTPOLICE -Spring 90-vol 17-N°1-(\$1.00 from P.O.BOX 10265/ MPLS.MN./ 55458/ U.S.A.)

A visual publication made of dark and striking graphics.

THE CIVIL ABOLITIONIST -vol2-N°1-(IRC'S from Bina Robinson/ Box 26/ Swain/ NewYork 14884/ U.S.A.)

Another publication against vivisection and violence on animals.

LUND ART PRESS -volN°3-(? from Box 1507S-22101/ Lund/ Sweden.)

A publication devoted to furthering the understanding of visual arts and architectural changes in our time.

CONTRE LA BAGNOLE -5FF from Yves Bonnardel/ 20 rue Cavenne/ 69007 Lyon/ France.)

An introduction of opinions against the car and its stupidity, we are waiting for another publication: "contre la télévision"!!!

DARKNERVE -issue 4-(\$2.50 from 276 28th ST/ San Francisco/ CA. 94131/ U.S.A.)

Inside/outside/dogs furniture is this publication theme featuring various items as interviews with Paul Krassner/ Richard Kostelanetz/ Antero Alli.....

BATTERIES NOT NECESSARY -(? Mother of ASHES PRESS/ PO.BOX 135/ Harrison Idaho 83833.0135/ U.S.A.)

A compilation of poems and pictures.

VERSO -issue 60-(100ff par an (4 numéros) from Alain Wexler/ "Le Genetay"/ Lucenay/ 69480 Anse/ France.)

Writings, poetry, visual works and book reviews.

LETTRE DOCUMENTAIRE -(50FF(12 numéros) from Philippe Billé/ BP.249/33012 Bordeaux/ France.)

Lots of opinions, writings about "art strike" by P.Billé.

THE JESUIT POEMS -(\$2.00 from Implosion Press/ Cheryl Townsend/ 4975 Comanche Trail/ Stow, Ohio 44224/ U.S.A.)

Writings by Lyn Lifshin/ Belinda Subraman.

TECNO BODY WAY -issue 4-(IRC'S or artistic contributions to Enrico Avesu/ V.Nazionale 40/ 95040 Piano Tavola/ Catania/ Italia.)

A striking comix book from Italia, well printed and attractive.

MAGIE ROUGE -issue 26.27-(250FF/40FF from Suzanne Vanina/ Rue Mariette Henriette 20/ 1050

Bruxelles/ Belgium.)

A magazine only devoted to horror and other interesting items -(see other reviews on "Magie Rouge".

THE INTERNATIONAL SHADOW PROJECT -(artistic contributions or IRC'S from ART GALLERY/ San Diego state university/ 720 Heber Avenue/ Calexico/ CA.92231/ U.S.A.)

Visual infos about this famous shadow project made by John Held and Ruggero Maggi.

ANDROZINE -issue 14-(15FF from B.Peuportier/ BP.192/ 75623 Paris cedex 13/ France.)

Anarcho-gay-fanzine, this issue is featuring several items as feminism + publication reviews and lots of infos.

XEXOXIAL ENDARCHY-1990.91. catalogue-(from 1341 Williamson ST/ Madison WI 53703/ U.S.A.)

Catalogue devoted to the distribution and support of an education about the new and experimental arts with an emphasis on networking.



LA FANZINOTHEQUE -catalogue-(IRC'S from "La Fanzinotheque" 185 rue du Faubourg Du Pont Neuf/ 86000 Poitiers/ France)

This catalogue is featuring a lot of independant French press (about 27 zines) - long and serious reviews.

NOISY CONCEPT -issue 3-(50 cents from 621 Bassett Road/ Bay Village 04/ U.S.A.)

Music zine featuring several interviews with Dissent, Melissa and Pretentious, long record tape reviews and a listing of zines + an interesting part against McDonald's and vivisection.

SIVULLINEN -issue 11-(trade or \$1.00 pp from Jouni Waarakangas/ Poste restante/00980 Helsinki 98/ Finland.)

All written in English, "Sivullinen" is a mix of graphics, ironic poetry, cartoons and subversive drawings, featuring artists mostly involved in the international network.

NU 6 -issue 5.6.7.-(15ff from Xavier Bouygues/ 16 rue de la Pinsonnière/ 77680 Roissy En Brie/ France.)

Xavier Bouygues wants to give another view to comix thru his own graphic research.

PRINTER'S DEVIL -issue 8-(? from Mother of Ashes Press/ P.O.BOX 135/ Harrison Idaho/ 83833.0135/ U.S.A.)

All what you need to know about the small press and how to print yourself your fanzine.

ANICHTI POLI -(? from P.O.BOX 20037/ GR-11810/ Athens, Hellas/ Greece.)

Another beautiful issue of this anarchist magazine involved in politics, music, society, sex and many other items making this mag. complete and instructive.

COMIC TRASH -issue 7-(DM.5. from Holly and Flori C/O Florian Engel / Natuper Strabe 151/ 4500 Osnabruck/ West-Germany.)

This issue is featuring a wonderful cover by Jeff Gai-ther including striking drawings, making this magazine powerful and attractive.

SECRET - issue 1-(200FF - 40FF. from PO.BOX 1400/ 1000 Brussel 1/ Belgium;)

A luxurious magazine featuring all about sex and its design, mostly sado-masochist. This magazine "trés petit bourgeois névrosé et snob" is pretty silly to me.

AUSTRALIAN SCIENCE FICTION REVIEW -issue 22-(? from GPO BOX 129 41/ Melbourne/ Victoria/ Australia 3001.)

All about science-fiction, this issue 22 is featuring several items as opinions, reviews, exchanges and other interesting articles.

SVOBODA issue 2-(10FF + 3f70(postal charges) from Ceril BP 166/ 86004 Poitiers/ Cedex/ France.)

A music and anarchist zine featuring various and useful infos + interviews with rock bands as Dirty District and others without forgetting the section open to the publication and audio reviews.

BURNING TODDLERS -issue 6-(\$2.00 from PO.BOX 56942/ Phoenix, AZ/ U.S.A. 85079.)

On alternative arts and media, this magazine is featuring deep opinions about various items, (noticed an interesting article written by Michael Gunderloy) + a section to audio and publication reviews.

DAH(ART)JILT -issue 3-(\$1.50 - \$2.00 overseas from PO.BOX 87128/ Atlanta/ GA 30337 U.S.A.)

A visual magazine featuring various artists.



SUPPORT THE GREEK UNDERGROUND PRESS !!!

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the president journal



ISSUE #3

JULY 1990

EDITOR: CHRIS LAURSEN

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- NEXT ISSUE OUT OCTOBER/NOVEMBER 1990 -

THE LAST DAYS OF CHRIST THE VAMPIRE

by J.G. Eccarius

Religion, patriotism, anti-communism, world leaders, historic heroes, all the false idols of our time are lined up for a good rump kicking in this savage slice of sacrilegious and bawdy burlesque.

-Eva Von Kesselhausen
Small Press Review

"A book of stunning originality, full of surrealistic shocks and haunting images."

- Robert Anton Wilson

"One of the most wildly blasphemous books we have seen."

- Fifth Estate

"In the end, it's an inspiring novel, at least to those of us fed up with the system."

- Mike Gunderloy
Factsheet Five

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MARGARET FREEMAN
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NEWS AND EVENTS

****Because woman's work is never done and is underpaid or unpaid or boring or repetitious and we're the first to get the sack and we look like is more important than what we do and if we get raped it's our fault and if we get blashed we must have provoked it and if we raise our voices we're nagging bitches and if we enjoy sex we're nymphos and if we don't we're frigid and if we love women it's because we can't get a "real" man and if we ask our doctor too many questions we're neurotic and/or pushy and if we expect community care for children we're selfish and if we stand up for our rights we're aggressive and "unfeminine" and if we don't we're typical weak females and if we want to get married we're out to trap a man and if we don't we're unnatural and because we still can't get an adequate safe contraceptive but men can walk on the moon and if we can't cope or don't want a pregnancy we're made to feel guilty about abortion and.....**For lots and lots of other reasons we are part of the women's liberation movement.

The (autonomous) Women's campaign exists to further the demands of women within NUS. For details contact the Women's Unit, National Union of Students/ (01.272 8900) 461 Holloway Road/ London N7 6LJ/ England.

****The President Journal - Issue 2:** "E.C. Horror-A retrospective" on Entertaining comics by Paul Wardie + "A night out in Vancouver" by Torben Rolfsen + LP reviews + Poetry + Mail-art + Comics + Short stories + Zine reviews + Mail orders + News from the International Underground + Radio Recommendations + OUT SOON! Issue 3: Due out May, Speculative fiction, Poetry, and Art + LP reviews + Mail-art + Zine reviews + Mail order + Radio recommendations + interviews... (Order Now) - (Contributions welcomed) - (each issue \$3.00 (US/CN). "President Records will be putting out our first comp. Tape "We Cannot Walk Alone". They are open for submissions, which are needed. Also put out cassettes by single groups or individuals.

Write: "The President Journal"/ General Delivery/ To-field, AB/ Tob 4JO/ Canada.

****CLASS MYTHS & CULTURE** by Stefan Szczelkun - 96pp A5 pbk, 12 pages illustration. ISBN 1 870736 03 6 - £ 5.95 - / "The essays in this book come from a solid basis in cultural practice and the new insights into the mechanics of oppression made in the eighties. The texts were often first printed and circulated as discussion pamphlets or were part of exhibitions. They have been re-written and gathered together here to attempt to break new ground in the understanding of the relation between culture and the oppression of working class people. Misleading Myths of class definition are challenged from an autobiographical basis. The relation of artists to working class culture is then explored and a case made for the recognition of the exploitation and oppression of artists. Glamour is passionately attacked as the modern embodiment of class separation. A historical precedent of proletarian vernacular architecture is explored for evidence of working

class culture and its suppression. The last two essays are illustrated with related artworks. The book ends with illustrated reports of three large scale events whose aim is to dissect the powerlessness of people in the modern city."

Contact: "Working Press"/ 85 St Agnes Place/ Kennington/ London SE11 4BB/ England.

****Infos, questions, cassettes, everything, comments....**Please write to: ****DIDI**** C/O Percht/ Innsbruck 45/ 6020 Innsbruck/ Austria.

****\$10 ea + free KAGENNA magazine inc regis post.** Fold out card cover. Payment to J.Scott, please. Network 77/ Box 4713/ 8000 C.Town/ New South Africa.

****POLITICAL ASYLUM** still live and will even have an LP out soon!

Yup its true, the next few months should see a long last (for those of you still awake) the release of the debut Political Asylum LP- "Window on the world" (though I wouldn't hold your breath!). Order it from your local independent record shop. Distributors across the world please do get in touch - we of course give wholesaler rates so your fortune is guaranteed!.... Want to impress your enemies and win new friends. The sexy range of Political Asylum TShirts are still available/ Various designs & colours. TShirts are £4 in Britain, £5 in Europe, £6 elsewhere (all prices postpaid). Black sweatshirts are £6, £7, or £8 all pp. And of course, the usual range of tantalising demo and live cassettes are always available, not to mention those special badges for a rainy day. The address to write to for this feast of goodies, and everything else you wanted to know about sex, drugs, rock-n-roll, life and how to live it is/ 3 Balmoral Place/ Stirling/ Scotland/ FK8 2RD.

****Le centre autonome du rock met en place la boutique**



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itinérante des zines réservés pour l'instant pour Paris et sa région. Envoyez nous des exemplaires de votre zine accompagné d'une facture (indiquez la façon dont nous devons vous régler). Un pourcentage de 10% du prix de vente des zines sera retenu. Les zines ne seront vendus qu'en concerts ou autres manifestations.
C.A.R./ B.I.Z. C/O Le centre Autonome du Rock/ 18 rue

Auber/ 92120 Montrouge/ France.

****"L'oreille est hardie"** débute sa programmation musicale au "confort moderne" dès début septembre. Tout complément d'information est à demander à Valérie Bourree/ Courrier BP 502/ 86012 Poitiers Cedex/ Tel: 1' 49.46.08.08/ France.

****Envoyez vos nouvelles à "la troisième phase"/ Rue De Strichon 2/ 6321 Villers La Ville/ Belgique.**

****CIVILIAN BASED DEFENSE ASSOCIATION** (exploring a non-violent strategy for deterrence and defense), appeal for financial support. Contributions are needed to simply continue normal operations. Thank you. P.P.BOX 31616/ Omaha, Nebraska 68131/ U.S.A

****I am in charge of the archives for the Happy Foundation.** The purpose being to collect information about the Gay community in San Antonio, in Texas and beyond. I would appreciate an announcement to people in your area that we are interested in their activities. Please feel free to send us anything that you feel would be important for us to keep in our files.

Write to: Gene Wesley Elder/ Happy Foundation/ 411 Bonham San Antonio/ Texas 78205/ U.S.A. (FAX. 1. 512. 227. 9133)

****SENSORIA:** is a forum for alternative art, be it written, visual, recorded, performed - whatever you do so long as it can be reproduced via print. SENSORIA exists solely to gather and promote the art that the main-stream denies. The "SENSORIA from Censorium Anthology" will be a soft-cover collection of work from many artists from many countries. Approx. 96 pages in perfect binding, with a color cover, inserts, and whatever touches (stickers, iron-ons, singles) that you submit. A collection of diverse works to be distributed here and abroad. Contact: 2-78 Woodycrest Ave./ Toronto, ONT/ Canada, M4J 3A7.

****IRRE TAPES** have twenty tapes now available and a catalogue comes by sending 1irc or self-catalogue/infos. Please write about 2 cassettes series: 1/ Rambo vol1 518 tracks) vol2 (14 tracks), great music to the Rambo theme, the real soundtrack, very fantastic music by due/Traumspiel/Lord Litter/X-Ray Pop/Inutil/Doc Wor Mirran/Totungsdelikt/Marco Dobra/ Brain Ink/Voices in the distance/Die Rache/M.Nomized.....2/Welcome to Sleepy Eye C.60 ambient industrial softcore noise - electronic compilation: Treble King/Big City Orchestra/Terrorplan/PCR/ Faktor x/Imbroglia/Mental Anguish....COMING SOON.

****INSANE MUSIC MESSAGE:** Nous préparons une cassette (double?) qui sortira le 1/1/90. Son titre sera probablement "Samantha Fox" et elle sera dédiée à la

fameuse chanteuse/top model. Nous avons besoin de toute information, critique de disques, articles, photographies, adresse, (fan-clubs, collectionneurs) interview, discographie, (disque pirate?) objet (badges, calendriers, cartes postales, etc). Nous sommes particulièrement intéressés par les photos parues (sous le nom d'emprunt) avant qu'elle devienne célèbre (son agent a racheté et détruit les vieilles photos topless, puisque Sam veut donner une nouvelle image plus "saine" d'elle même) Pensez à nous et envoyez ce que vous trouvez avec des indications précises de leur provenance. Merci pour votre gentillesse. Contact: Insane Music/Alain Neffe/2 grand Rue/B.6190 Trazegnies/Belgium.

****AK PRESS/Anarchism/Feminism/Syndicalism/Fiction/Situationism/ Cartoon books/ Secondhand/Philosophy/History....** We can supply you with books, pamphlets, periodicals - if it's in print, we'll get it for you. Write to: AK Press/3 Balmoral Place/Stirling/Scotland/FK8 2RD/ Scotland. (send IRC please).

****ARTWARE** - suppliers of extreme, alternative cultures in records, cassettes, videos, print media and more. New catalog available now. 3DM/\$3/10F/4 IRCs. Write to: Artware/Uwe Hamm-Furholter/Taunusstrasse 38/D. 6200 Wiesbaden/W.Germany.

****International Media Exchange:** The online information service of the independent network. I.M.E. is dedicated to supporting and promoting independent artist and musicians as they seek to express their ideas in whatever media they choose. Contact: Sue Doe/ Video speak Productions/ P.O.BOX 751912/ Memphis/ TN/ 38175.1912/ U.S.A.

****Rare back issues of the "now defunct" international mail-art magazine EINAIA YRIO** are now available and completely FREE for every underground art culture which will send some money to cover postage. Send to: OHA/ P.O.BOX 20037/ GR.11810/ Athens/Hellas/Greece. ANICHTI POLI: The only Greek underground magazine (since 1980) member of the old good alternative press syndicate. Every issue an extra! check it out today. Send \$2.5 (or the equivalent of your local money) to ANICHTI POLI/PO.BOX 20037/ GR.11810/ Athens/Hellas/Greece. (for a sample copy).

****ANTI MUSICK INDUSTRY** new address: 50 William Street/ Five Ways, Edgbaston/ Birmingham/B15 1LH/ England.

****OBSERVATOIRE DE LA MISOGYNIE:** Les luttes des femmes ont fait progresser nos libertés, nos droits, mais la misogynie n'a pas désarmé. De l'oubli pur et simple de notre existence à l'agression insidieuse ou brutale, elle se manifeste partout, dans la vie quotidienne, à la télévision, à la radio, dans les journaux, sur les murs, etc.... Ne laissons pas bafouer notre dignité. Contact: "Observatoire de la misogynie"/ Alliance des femmes/ 5 rue de Lille/ 75007 Paris/ France.

****AESTHETIC HEALING PROCESSES:** A longing is experienced/ I retreat to my "place", my "territory" - ALONE/ I see only in black and white/ Scenes that flicker in intensity/ Falling away - I am tortured by extremes!

Contact: Jan Marshall/ 12 Lime Street/ Denton Holme/ Carlisle/ Cumbria/ CA2 5ED/ England.

****Quelles sont les fonctions de l'art dans la société marchande? Qui gère quoi? Qui oriente et contrôle les mouvements artistiques? Que devient la pensée mythique quand l'art disparaît (par suite de réification ou d'étouffement)? Comment s'instaure le discours totalitaire? Qu'en est-il de cette liberté dont les gouvernants et leurs publicitaires nous rabattent beaucoup trop les oreilles? Quelle place nous est assignée dans l'arène? Est-ce bien "ça" que nous désirons? (Jean Jacques Lebel).**

****We want to hear from you, send us the news about Civilian based defense from your country - and we will print it in our bulletin.**

Contact: Civilian Based Defense/ News and opinions: PO.BOX 31616/ Omaha/ Nebraska/ 68131/ U.S.A.

****HEL** is currently looking for music and graphic material, we are interested in hearing from anybody, so if you feel like writing us, do so! whether its hints, hate mail, your life story, propaganda, questions or answers, we love hearing from you. We are especially interested in getting news from underground scene from all over the world, so tell us what's happening in your part of the world.

Contact us: HEL/ PO.BOX 9192/ 129 Reykjavik/Iceland.

****Radio Libertaire** is a part of the French anarchist federation. Free FM radio without advertising, broadcasting 24 hours a day. EPSILONIA is a special program each Thursday from 10.30pm to 0.30am in direct and the rest of the night as a loop tape. Our purpose is to spread maximum info about independent labels, free press fanzines and books, minor movements and in generally

activities, all things received will be noticed on EPSILONIA and it's a chance for you to get some audience in Paris. Don't hesitate to ask me more, and be sure to get all feedback

All contact, write to: Mielle Christophe/ 182 Ave Jean Lolive/ 93500 Pantin/ France.

****We want to inform you about our new independent club for alternative culture (ARTES) in Bratislava, Czechoslovakia.** It is probably the first independent club in Bratislava and in Slovakia. Things have changed in our society, so our club may be officially established now. The reason for establishing the club is that we are almost sure that culture and art in our society will be very commercially oriented. So the main purpose of our club is to provide contacts and communication between people with deeper spiritual needs. We want to support those streams in culture that would not survive the press of commercial tendencies. It would be good to have contacts with you and your friends. Send us if you can, some catalogs, magazines or even some tapes or albums. We are in the very beginning and we want to learn how to be independent in conformed, market oriented society. Our contact: Juraj Kusnierik "ARTES"/ Muskotova 16/ 82101 Bratislava/ Czechoslovakia.

****GENERATOR** is perhaps the only place in New York where one can find hear and buy sub-independent (call the music I carry sub-independent because I receive it directly from artists or very tiny labels) experimental music that is truly non-commercial, where this music is the main ingredient. GENERATOR has been open since June 89. There are free performances every Saturday night. I've had concerts by both new and established composers (some who didn't have anywhere else to perform in New York until now). I show visual art by audio-artists, I perform live mixes regularly, and I have certainly the most eclectic collection of records and cassettes in the city. I also have a reading area where people can learn more about the music. Contact: GENERATOR/ Ken Montgomery/ 200 East 3rd Street/ NYC 10009/ U.S.A.

****KENTUCKY FRIED ROYALTY:** Worldwide network including distribution, radio shows, info/zines, promotion of all INDI/HOME products/activities. Write to: KFR NEWS DEPARTEMENT/ Lord Litter-Dittmar/ Pariser Str.63A/ 1000 Berlin 15/ W.Germany. (everybody is invited to take part! Please send I.R.C. thanks.

****PSYCHICALLY:** Send us your experimental music, garbage, noise, and ideas for our radio transmission. We will send you a copy of the show using your stuff. Contact: Psychic Rally Radio Transmission/ PO.BOX. 2305/ 5001 AARAU/ Switzerland.

****DARK DIAMONDS:** Presents issue 2 - Vagabonds on the road of life - I need contributions, art, poetry, prose, graffiti, anything! - no deadline/ No theme, all contributors receive a free copy. Contact: Andy C/ 1 St John's View/ Boston SPA/ We-

association pour le droit de mourir dans la dignité

103, rue La Fayette - 75010 PARIS
Tél. : (1) 42.85.12.22

Réception uniquement sur rendez-vous
l'après-midi. Téléphonez ou écrivez

all about international underground culture. Listeners phone to the radio and we send them our playlist with the contact addresses of our information sources (you). You can be a part of it, so please send me some leaflets, catalogues, products, tapes or everything about your

therby, West Yorkshire/ LS23 6NQ/ England.

****ALTERNATIVE GALLERY:** Founded in 1982, the "A.G. Archive" contains today (through donations and complimentary subscriptions) about 1.300 periodicals and books on subcultures; ecology, anarchism, feminism, gay/lesbian movements, peace movement, arts & poetry, native people, youth movement, politics of sex, magic & paganism, social critique, anti-authoritarians etc. Your own zine, pamphlet, book, poster, video etc is welcome as well!
Contact: PO.BOX 20037/ GR.11810 Athens/ Hellas Greece.

****SOUND CHOICE** magazine is a publication of the audio evolution network, an open minded organization dedicated to the positive evolution of independent music, audio art and related subjects. Send an SASE for more information, or \$3 for 96 page sample to SOUND CHOICE/P.O.B.1251. Ojai/ CA.93023/U.S.A.

****ECSTASY BY CURRENT:** would like to receive more well done powerful EXPERIMENTAL/INDUSTRIAL music for further record releases. Send us a tape.
Contact: SCHIZOPHONIA/ Grossbeerenstr.90/ 1000 Berlin 61/ W.Germany.

****NOUS NE MANGEONS PAS DE VIANDE POUR NE PAS TUER D'ANIMAUX:** Brochure (56 pages A4 sur papier recyclé, bonne présentation) d'informations et de réflexions, avec nos motivations et des alternatives possibles à la viande et aux autres pratiques qui font souffrir ou tuent des animaux. Disponible dans certaines librairies pour 15F ou pour 20F port compris à l'adresse suivante: Y. Bonnardel / 20 rue Cavenne/69007 Lyon. France.

****GLOBAL VILLAGE VOICE** is a magazine combining facts, fiction, art and the undecipherable from around the shrinking globe. Global Village Voice is distributed worldwide and is intended to act as an outlet which will give mail-artists/cultural workers access to a wider audience. Each issue have a different theme. The major part of each issue will be theme-related, the remainder will be made up of unrelated works. We aim to have an issue out every three months. This should speed up as we progress. The magazine is produced in A5 format with black & white print. Please keep this in mind when making submissions.

Copies of Global Village Voice number one "INCENDIARY" issue (160 pages, A5, book bound, hard colour cover) are available direct from us (price £3 inc postage, UK). All cheques/ postal orders payable to T.M.C. for international orders please send I.R.C.s or money orders.
Contact: T.M.C. 25 Broome House/ Pembury Road/ London E5 8LL/ England. UK.

****DOUG MICHAEL** has moved, his new address is: 176 W. Ash Ave. B/ Burbank/ CA 91502/ U.S.A.

****ADRIENNE FROM "TOO FAR" ZINE** has moved, her new address is: 163 Montecito Avenue/ A/ Oakland/ CA.94610/ U.S.A.



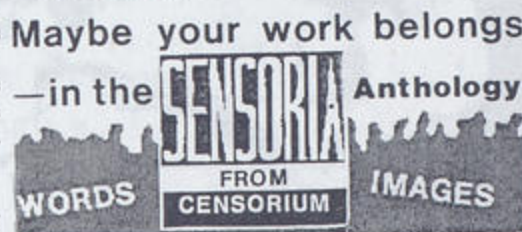
Do you write Strange, Evocative or Questionable Poetry, Prose, Stories or Comics?

Do you do Disarming Drawings, Subversive Collages, Take Challenging Photographs, or Illustrate Shots of Life?

Do you Write Lyrics that cause people to Think, Move, Shrug, Wince or Listen Closely?

Are you Interested in Connecting with other Networkers Here and Overseas, and in Presenting your Ideas and being Exposed to theirs?

YES? MAYBE?



For Details CONTACT: SFC - PO Box 147
Station J, Toronto
Ont., CANADA.
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PROGRAMME 90



****ENVOYEZ MOI** toute documentation sur les outils pour artistes, du crayon au pinceau, en passant par tout ce qui sert à dessiner, à écrire, à peindre. J'aime aussi dessiner les arbres et m'intéresse à tous les artistes surréalistes. J'aimerais connaître le travail du plus grand nombre possible.
Contact: Jean Roch Focant/ Rue Des Résistants 1/ 5400 Marche/ Belgique.

****ECTO TAPES** is putting together a compilation of Residents cover songs. So send those eyeball songs on HI-Bias Chrome tape now! Of course all contributors will receive a copy of the finished product. We also need a title for it, so send any ideas.
Write to: Ecto Tapes/ 5912 N.W. 62nd Terr./ Oklahoma City/ OK 73122/ U.S.A.

****CHRISTIAN LAPORTE** has stopped his publications: "Terrapin Syndicate" and "Pogue Mahone".

****WE CALL ON ALL CULTURAL WORKERS TO PUT DOWN THEIR TOOLS**, and cease to make, distribute, sell, exhibit, or discuss their work from 1 January 1990 to 1 January 1993. We call for all galleries, museums, agencies, "alternative" spaces, periodicals, theatres, art school & c., to cease all operations for the same period.

Art is conceptually defined by a self-perpetuating elite and marketed as an international commodity. Those cultural workers who struggle against the reigning society find their work either marginalised or else co-opted by the bourgeois art establishment.

To call one person an "artist" is to deny another the equal gift of vision; thus the myth of "genius" becomes an ideological justification for inequality, repression and famine. What an artist considers to be his or her identity is a schooled set of attitudes, preconceptions which imprison humanity in history. It is the roles derived from these identities, as much as the art products mined from reification, which we must reject. Unlike Gustav Metzger's art strike of 1977-1980, our intention is not to destroy those institutions which might be perceived as having a negative effect on artistic production. Instead, we intend to question the role of the artist itself and its relation to the dynamics of power within capitalist society.

Art Strike Committee/ California/ PO.BOX. 170715/ CA. 94117.170715/ U.S.A.

****Could you please send to the I.S.E.L.P.**, a very active Brussels' institute in the field of plastic arts, all information and documentation concerning activities of ENVIRONMENTAL ART in your area or country? - Even if you are not active in public art, it would be kind of you to pass this request in your own network or send it to institutions or museums eventually concerned. Many thanks in advance for your collaboration and as we say in the network: "Keep in touch!"
Contact: Métallique Avau/ Rue M. Van Lier, 11/ B.1070. Bruxelles/ Belgium.

****NOSTALGIE ETERNELLE**, is looking for invitations to compilation-records.
Contact: N.E. C/O Dieter Mauson/ Mainstr 39/ APP.8/ 6500 Mainz I/W. Germany.



CONTENT

****The layout, the interviews, audio and publication reviews have been made by Francoise Duvivier.**

Thanks to Arthur Potter (U.S.A) for this interview with Merzbow, and thanks to Sandy Nys from "Radio Netwerk" (Belgium) for his audio reviews section.

Thanks to Michael Leigh "A1Waste Paper" (England) for his corrections, too, unfortunately, everything has not been corrected and very sorry for the English mistakes you could see in this publication.

*"METRO.RIPUET" c/o FRANÇOISE DUVIVIER. 18 ALLÉE DES ORGUES DE FLANDRE.
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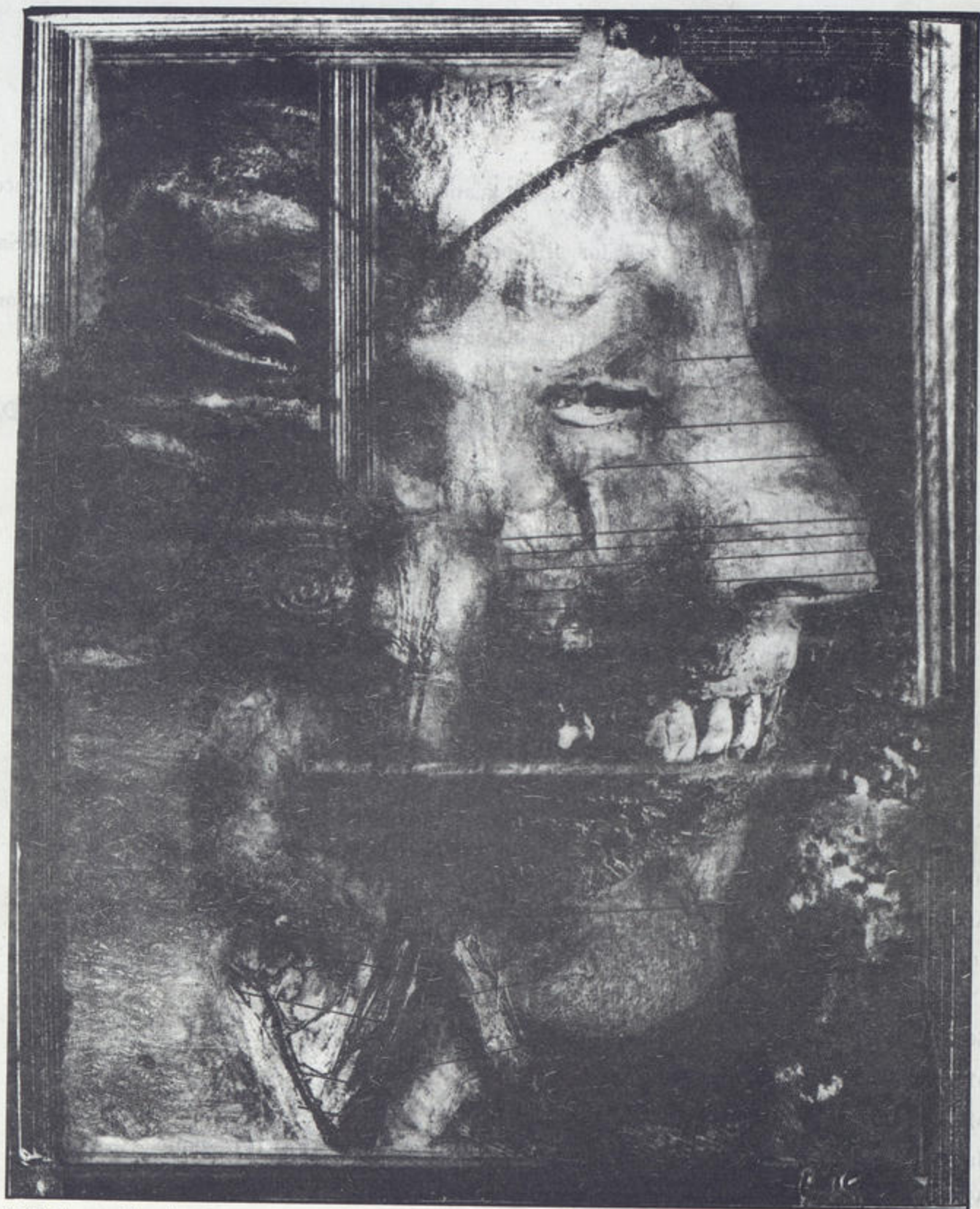
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